

VULCAN

THE MAGAZINE OF CLASSIC FILM AND TELEVISION

£1.95

LAUREL & HARDY

TWILIGHT ZONE

MISSION:
IMPOSSIBLE

VOYAGE TO THE
BOTTOM OF
THE SEA

PANDALL AND
HOPKIRK
(DECEASED)



VULCAN - MAGAZINE OF CLASSIC FILM AND TELEVISION

Published Quarterly

Vol. 2 No. 3

DEC 1988

As I plough through the avalanche of mail that always follows the publication date of an issue, it becomes apparent that generally, specific types of shows have their own specific followings.

There is what I've come to regard as the ITG letter, the list in the letter may be long but whether the favourite is *THE SAINT* or *THE PRISONER* the list will be strictly ITG. Then there is the oop show enthusiast, westerns, sitcoms, animations, sci-fi, you name it and my mail bag will have the aficionados.

And so to the point from issue to issue here at Vulcan we will attempt to somehow please all the people at least some of the time, so be on the lookout and your favourite is eventually sure to come up.

Happy reading and fond memories,
Your editor,
Chris Anglos.

CONTENTS

MISSION IMPOSSIBLE

TWILIGHT ZONE

FULL EPISODE GUIDE TO TWILIGHT ZONE

SANDALL AND HOPKIN (DECEASED)

FULL EPISODE GUIDE TO SANDALL AND HOPKIN

LAUREL & HARDY

FULL FILM GUIDE TO LAUREL & HARDY

VOYAGE TO THE BOTTOM OF THE SEA

FULL EPISODE GUIDE TO VOYAGE

VULCAN magazine is published by Mr Chris Anglos. Editorial address: 35 Eusebe Road, London N7 6AU. All letters must be accompanied with a stamped, self-addressed envelope, if an answer is required. Overlaid by C&H. DISTRIBUTION: 4-12 Darnley Street, London EC2N 7TL. Typeset by MIFORD TYPESETTING, 15 Warren Mews, London W1P 6DU. Magazine design and graphics by Mr John B. Anglos. Word processing by SPIN ASSOCIATES (Tel: 01 676 1380). Printed by RICHMOND JOURNAL LIMITED, Weymouth Way, Newbridge, Wiltshire. All articles appearing in this magazine are copyright Mr Chris Anglos, and cannot be reproduced, in part or whole, without written permission from the publisher. Subscription rates: £10.00 per four issues, made payable to Mr C Anglos. Back numbers: 16d. 1 is no longer available. Others: £2.50p each inc. post & packing.

IN THE NEWS

BOOK REVIEW

"Who Played Who On the Screen" is a comprehensive guide to movies written by Roy Packer, an expert on both cinema and TV movies. This book not only answers the questions that you have always wanted to know about films, but also those it was impossible and irritating to find an answer to.

Entries are made in terms of characters, and this proves to make for easy and interesting reference. For example, if you look under the heading of *Clauses*, Inspector Jacques, you will find a concise, yet highly informative description of who *Clauses* is, followed by a complete list of all the *Pink Panther* films ever made. And what is particularly pleasant about the description of the character is that it captures its essence, explaining exactly who and what he is in just one paragraph. This entry is typical of the whole book - Published by Batsford, Sept 29, 1988.

NEW ARCHIVES FOR TV AND RADIO SHOWS

We are living in the first era of a sound and vision technology that allows everyone to be their own archivist - to collect and treasure favourite shows by means of audio and video tapes.

STARS (Savers of Television and Radio Shows) are a group of enthusiasts who aim to bring together fans who have, at some time or other, taped favourite shows from radio or TV; and so together form a private archive of "long lost" shows (including commercial radio both pre and post war).

The idea is to put members in touch with each other so that private exchanges can be made individually, tape for tape. If you send £5 to cover membership and printing/postage costs, a form will be sent to you from which a master list will be compiled and distributed to all members.

STARS is run by Dennis Gifford (master of "Sounds Familiar" and "Looks Familiar"), who acts as historian and researcher for the club, and by Eugene Choise, a comedian who runs his own comedy club in London called the "Chuckle Club". Send all enquiries to Eugene Choise, 40 Alexandra St., Canning Town, London E16 4DU.



FILM REVIEW

RAMBO III A stunning action-packed adventure, the epic sequel to *RAMBO: FIRST BLOOD PART II* and *FIRST BLOOD*, *RAMBO III* features John Rambo as a one-man army who tackles phenomenal odds and triumphs in spectacular glory amidst a background of blazing special effects. Sylvester Stallone was in excellent shape for the movie for which filming was completed on January 28, 1988, and his phenomenally swathed physique added much to the spectacular feel of the film, giving the tense, drama-packed fighting sequences added credibility. Running Time: 100 mins.

THE LAUREL & HARDY APPRECIATION SOCIETY



Branches of "The Sons Of The Desert" exist all over the world, and each branch is named after a Laurel & Hardy film. The British establishment is "Helpmates UK Tent". Helpmates are devoted to keeping the flame alight, and they not only screen rare Laurel & Hardy films at specially organised events, but they also offer a chance for you to actually meet members of the supporting cast of those two great gentlemen of the screen. Every two years an International Convention is held, and the next one will take place in Florida in 1990. Additionally, the Helpmates UK Tent hold at least three fun-filled conventions per year, and all the latest Laurel & Hardy books and video tapes are available from them.

If you are interested in joining THE SONS, then please send an SAE to: The Sons Of The Desert, 63 Wollaston Close, Gillingham, Kent ME8 9SH.

MISSION: IMPOSSIBLE

"Your mission — should you choose to accept it."

by John B. Anglos

When you want to capture an audience's attention...start with a great opening line, follow through with an ingenious, action-packed adventure, and people it with a dedicated crew of technical wizards fighting subversive elements. Each adventure pits the specialists of the Impossible Missions Force against staggering odds. But the brilliant team that includes Peter Graves, Leonard Nimoy, Greg Morris, Barbara Bain, Martin Landau, Lynda Day and Lesley Ann Warren always wins out.

This classic television series about the IMF, an extraordinary unit of spies and saboteurs who tackle the impossible, was made in 1966-72 and totalled a colossal 171 60-minute episodes here we present the series.

THE COMPLETE EPISODE GUIDE TO MISSION IMPOSSIBLE

IM: Listed in order of production

- 1. PILOT.** The IMF is first assigned to remove two nuclear warheads from a Caribbean dictatorship, and split them out of the country.
- 2. OLD HANOUT (PART 1).** The IMF becomes a ground troop to rescue Carlie Wesch (the leader of a freedom movement in a Balkan country who has information vital to the West). From an impossible mission, but the escape is again one, perfunctory a rehearsal. And Wesch must return to his cell to await the next rescue the next day.
- 3. OLD HANOUT (PART 2).** The previously planned escape rehearsal in Part 1 is shattered when Carlie Wesch is moved to military confinement, and the mission becomes even more impossible.
- 4. MINISTRY.** The IMF undertakes to overthrow a tyrannical political regime in a Balkan country by undertaking another one by assassinating its head.

THE IMF

JIM PHELPS (PETER GRAVES): the leader of the IMF, schemer and organizer.
ROLLIN HAND (MARTIN LANDAU): specialist in impersonations, sleight-of-hand, and disguise.
CINNAMON (BARBARA BAIN): a sensual decoy.
BARNEY (GREG MORRIS): an electronics expert.
WILLY (PETER LUPUS): a powerful weight-lifting champion.
TERRY TURCO (WALLY COO): a veteran safecracker.
PARRIS (LEONARD NIMOY): some skills as Rollin Hand, whom Parris replaced.
DANA (LESLEY WARREN): some skills as Cinnamon, whom Dana replaced.

JIM PHELPS (PETER GRAVES) appears from episode 38 until the last one. Also from episode 38 **DAN BRIGGS (STEVEN HILL)** ceases to appear. He was with the IMF from episode 1-37.



THE IMF: TOP — CINNAMON (BARBARA BAIN), ROLLIN HAND (MARTIN LANDAU), BOTTOM — WILLY (PETER LUPUS), BARNEY (GREG MORRIS), JIM PHELPS (PETER GRAVES).

WULCAN

5. OPERATION ROGOSH. An enemy agent, Rogosh, has entered the U.S. intent on developing a major city with a secret device. The IMF convinces Rogosh that he has had enough that the time is actually years in the future — 1965, and that he has failed his assignment.

6. GODS ON EARTH. Prince Keesa is about to buy a shipment of arms to invade a neighboring country, and the IMF sets out to bankrupt him by breaking the bank of his loans.

7. A SPOT, THERE WAS. The IMF accepts the assignment of recovering a reel of recording wire dealing a chemical warfare project being developed against the free world.

8. PAKED OUT. The IMF are sent to lure Anzola Polaris, the head of the International Narcotics Syndicate, from a small country which has no extradition treaty with the U.S.

9. WHEELS. The IMF act out to prevent the production of a foreign laundry from rigging a Parliamentary election over the prohibition of laborers. By starting a pulling back to re-evaluate the project using machines before the helms are counted.

10. THE RANSOM. Even an underworld car factory gets a jury indictment. Forces the IMF leader into a daring kidnapping of the state's prime minister. Garrison, by building the dagger of a close friend, captures.

11. ELBA. The IMF is called upon when a valuable Latin American informant, the captain Elma del Barro, refuses orders and threatens to create a serious international crisis by her erratic behavior.

12. ZUBROVSKY'S GHOST. Dan Briggs dispatches Rollin Hand, Barney and Anne, a prisoner, to Austria to persuade an American agent, Dr. Martin Zubrovsky, not to give the results of his research to the Russians.

13. THE TRIAL. The IMF are asked to discredit Josef Vane, the tyrannical head of an East European country's police, based on an investigation of the said Vane. Vane plans to order a strike on his country by using a rifle to convert an American source of sabotage.

14. THE CARRIERS. The IMF infiltrates a secret meeting site in a scheme to prevent a nuclear explosion from killing millions of Americans through game warfare.

15. THE SHORT TAIL SPY. Andre Poyukov, leader of a rebellious young element of his country's security and military intelligence army, is to assassinate Professor Popovskiy, a scientist who has delivered to the West. The IMF assignment is to discredit Poyukov by turning his assassination attempt into a humiliating failure.

16. THE LEGACY. The IMF accepts the mission of finding Hitler's carefully hidden personal fortune before four neo-Nazis, sons of Hitler, close their eyes on forming a Fourth Reich, are able to find it.

17. THE RELUCTANT DRAGON. Dan Briggs sends Rollin Hand and Barney behind the Iron Curtain to help a scientist escape to the West and regain his wife. But the scientist is actually loyal to his country, his wife was kidnapped and has no desire to defect.

18. THE FRAME. Jack Welton, boss of a powerful crime syndicate, is attempting to take over several key government positions to become a flourishing underworld business. The IMF set the stage which is a brilliant intelligence (intelligence) to show that Welton has double-crossed them, and to stop his revenge.

19. THE DIAMOND. The IMF undertakes the return of a 27,000 karat diamond to its rightful owners, the mining and deprived residents of a small country.

20. THE LEGEND. The IMF investigated the task of infiltrating a clandestine meeting of top-ranking Nazis and disrupting their plans to establish the Third Reich. And are stunned to learn that the leader of the new Nazi movement is none other than Martin Bormann, the infamous war criminal who disappeared at the end of World War II.

21. THE CONFESSION. When an American senator is threatened by Andre Solowchak, a member of a Communist Trade Delegation, the IMF must prove the killing was ordered by Solowchak's government in order to avoid escalation of the cold war. But in the background, the senator is actually attempting to incite violence against the murder.

22. SNOWBALL IN HELL. An international crisis is developed when a container of nuclear material, Devotion 14, and top-secret information on its production fall into the hands of General Sells, the captain of a command of an infamous penal colony. And the IMF races against time to recover the Devotion 14 and prevent the sale of the information to the highest bidder.

23. ACTION. The future of American peace talks on the Vietnam crisis is greatly imperiled by Philip Klar, who has cleverly combined captured newsreel footage of American troops in action in Vietnam with film of war atrocities he has staged in his own studio. The mission of the IMF: sabotage the conspiracy and discredit Klar.



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THE IMF FANS (LEONARD NIMOY), DANEY (GREG KINNAR), DANA (LESLEY WARREN), WILLY (PETER LUPUS), and JIM PHILPS (PETER GRAVES)

VULCAN





himself as the premier and Phelps in turn operates a robot programmed to double over the dictator. NB: Paris plays five different roles.

85. POOL'S GOLD: To help a plan designed to open a friendly country with America's money, Paris must break through a brain-damaging ultrasonic barrier to reach the money money plane. NB: Sally Ann Hawes, star of "Cherry, Cherry Bang Bang," appears.

87. DOUBLE CIRCLE: The IMF sets out to prevent the destruction of a secret formula used by America's mobile defense system. NB: Alan French guest stars.

88. SUBHARNA: Building pressure on the genetic war as he tries to discover the location of a hidden of poison mine. Jim Phelps lets him see a woman IMF agent fired from the job through a corporate suit for refusing to talk.

89. THE BROTHERS: The IMF turns itself into a surgical team to operate on a psychotic robot who has learned the right long his own brother.

90. THE FALCON (PART I): The IMF set out to save a friendly minority from a dealer who is trying to acquire control through a forced marriage with a royal crown.

91. THE FALCON (PART 2): The IMF plan to save a friendly minority from a dealer who is pushed when Barney becomes involved in an accident.

92. THE FALCON (PART 3): A friend who is summoned in a last ditch move attempt when Jim Phelps tries to IMF endangered by a brother's assassination plot.

93. THE BOMB: To lead off a threatened suicide blast, Jim Phelps gets into a day-visit nuclear plant by posing as a temperamental artist.

94. THE ATHENIAN: As a doctor with a scandalous new treatment for cancer, Jim Phelps forces Paris to reveal atomic material just when the IMF pushes a search for stolen nuclear material.

95. CHICO: Chico is a dog that collects rare pumps, an informant from the IMF. A vital list of undercover agents is hidden in a drug dealer's stamp collection, and Chico is set to retrieve it.

96. TERROR: To calm a Middle East trouble spot, the IMF tries to keep a man in power long enough so that he looks as though he is trying to break out.

97. GITANO: The IMF takes a young girl from an assassin by disguising him as a petty thief. When Paris sets out to testify she has killed the assassin, NB: Barry Williams, 14-year-old regular on Paramount TV's "The Brady Bunch," seems, plays Prince Victor.

98. PHANTOMS: Phelps and Barney set out to induce nuclear war in a military premier so that his allies are no longer fit to rule. And Nova, member IMF member, becomes a ghost, and Paris assumes the guise of a man long dead.

99. LOVER'S KNOT: In the midst of delicate operations to identify the chief of an espionage ring, Paris falls in love with an enemy agent who soon turns against her romantic for Helmut.

100. ORPHEUS: Jim Phelps assumes a risky pose as a drug addict with information to sell to get behind the Iron Curtain where he seeks to stop an unknown assassin from killing an unknown victim.

101. THE CHOICE: Paris sets himself up as a target for assassins when he helps someone a power mad enemy trying to win control of a friendly country by hypnotizing a woman ruler.

102. THE CRANE: After receiving evidence from evidence by a dealer, the IMF has to find a hiding place to construct it will be overlooked by police hunting the fugitive.

103. DEATH SQUAD: While working in the Caribbean, Barney falls in love with a pretty artist. But he is later accused of murder and held prisoner in a break-down jail where he faces certain death by hanging.

104. THE HARTY: To keep a student congress from being used as a nuclear stamp by a repressive premier, the IMF sets Phelps up for capture so he can keep Paris as a contact student leader. NB: Film singer Lynn Collins, who appeared in the original company of "Star Trek" as her television dramatic debut as an IMF agent.

105. BUTTERFLY: The IMF attempts to clear an American businessman in Japan of false charges that he murdered his Japanese wife.

106. HOME COMING: Phelps returns to his home town on personal business, only to find his own happy surroundings a state of chaos caused by a mysterious series of deaths of the young townswomen.

107. THE REBEL: The IMF goes to the aid of a group of young guerrilla fighters in an effort to obtain from them a notebook containing vital scientific information. But Phelps soon discovers that the notebook is not on paper.

108. THE KILLER: The IMF must prevent a professional assassin from carrying out his assignment without knowing the identity of his target.

109. RUN FIDE: The IMF attempts to break up an international narcotics ring by exposing an elaborate racket conspiracy.

110. MY FRIEND, MY ENEMY: Paris, through a delicate brain operation, is programmed by enemy agents to liquidate his "lover." — Jim Phelps

111. THE INNOCENT: While trying to destroy a deadly chemical that is being produced on a computer by an enemy government, Barney is cruelly injured and held captive.

112. CRIMED: Phelps and Anna, the woman that the IMF have been ordered to bring out of an Iron Curtain country, fall in love.

113. FLIGHT: A rebellious Caribbean government official plans to take over his country by having his president assassinated while in the US to speak before a joint session of Congress. The IMF must stop the plan and discover the name of the hired killer.

114. HUNTED: While rescuing injured patients, Barney is critically wounded and must be left behind in order for the IMF to complete their mission.

115. THE AMATEUR: Before the IMF can get the prototype of an Iron Curtain country's secret weapons to the US, part of the weapon falls into the hands of an unscrupulous, greedy Englishman.

116. THE CATALPAQUE: With the threat of another offshore trade war and perhaps confrontation that could lead to war, the IMF is called upon to expose a nuclear arms treaty secretly signed by a previously friendly country and a hostile power.

117. SQUEEZE PLANK: A leading supplier of heroin is about to designate a successor and turn over to him the only known lab containing all the vital information about the entire drug operation. The IMF must intercept that lot.

118. THE MERCHANT: One of the world's largest dealers in illegal arms is about to complete a deal involving a sale of millions of dollars worth of American arms to guerrilla groups in North Africa and the Middle East. The IMF must stop the deal and put the dealer out of business permanently. NB: George Seiden guest stars.

119. CAT'S PAW: When Barney discovers that Larry is murdered, the IMF must attempt to identify in complete Larry's role of proving the connection between the mob and the local police and unmasking his murderers.

120. THE HOSTAGE: Paris, still in his cover from a completed mission, is kidnapped and held hostage by a group of revolutionary revolutionaries who think he is an influential American magazine.

121. TAKEOVER: The IMF must thwart an active project designed to discredit the government of a foreign country and to expose the underhanded dealings of the major and the political machine that controls him.

122. THE MISSILE: The IMF devises an elaborate scheme to stop a foreign agent James Bond from stealing a bogus missile guidance system.

123. KITARA: The IMF is called upon to find John Derry, the leader of a liberation movement in West Africa, and the mythical rule of his people. Colonel Alex Raloff, a ruthless septuagenarian.

124. THE FIELD: The IMF is assigned to destroy a satellite concerning thermonuclear bombs that has been launched by a hostile force as a means for international blackmail.

125. BLASPHEM: The IMF must identify and apprehend the mysterious behind a revolutionary group with its headquarters in Moscow and its mission to overthrow the United States government.

126. A GHOST STORY: A multi-billionaire, industrialist, contaminated by his own deadly chemical, has destroyed all his records and is said to have returned to the US and died. The IMF must recover his body, for it is said to be the only existing sample of the chemical.

127. THE PARTY: The whereabouts of a list of enemy agents operating in the United States is locked in the memory of a captured spy. Col. James Bond, no one, including the spy, can penetrate the mind. But the IMF believes Vukich will hold the key to his memory.

128. ENCORE: An aging homicide is unfairly implicated back to the 1930s and the scene of an unsolved crime. The IMF has to reconstruct an entire neighborhood as well as a man's face to try to get the necessary evidence to close the case. NB: William Shatner guest stars.

129. BLIND: An FBI man blinded while investigating a crime syndicate attempting to take over a large chemical plant. Jim Phelps undergoes a delicate eye operation so as to appear seemingly blind when he meets in the underground. NB: Tom Berenger of "Fury" Days guest stars.

130. THE BRIDE: Casey, the IMF's liaison member, poses as a young peasant girl from Europe captured so be the bride of Joe Caruso, the top man at getting underworld on his own terms. NB: William Shatner guest stars.

131. RUN FOR THE HONEY: Phelps and Casey pose as millionaires owners of rising values in an effort to infiltrate and destroy the crime syndicate attempting a virtual takeover of all throughout the world.

132. THE MIRACLE: The IMF set up an elaborate false heart-transplant operation on a mobster following an accident. But so one can predict the heart's location when he awakes from the operation to learn that he has been given the heart of a priest.

133. MINDBOMB: The IMF set out to break up a crime syndicate that specializes in brainwashing as a means to convert political assassinations and then commit suicide before they can be questioned by the police.

134. THE TRAM: The leaders of two underworld forces call a top level meeting at a room set up as a financial holding company capable of creating chaos within the national economy. The IMF fails to defeat the two forces by setting them against each other.

135. ENCOUNTER: A crime syndicate leader whose involvement in a worldwide racket and the cold-blooded murder of an employee puts the IMF team on his trail.

136. SHAPE UP: In order to try to break the underworld's stronghold on the waterfront, Jim Phelps assumes the role of the captain of a "hunted" freighter and Casey masquerades as the daughter of a dock worker murdered by the syndicate.

137. UNDERWATER: Solides guest worth \$75 million, scheduled to be freed in an underwater figure, secretly

ILLUSTRATION



BARRY (GREG KINNEAR)



JIM PHELPS (PETER GRAVES)

disappear and the ship on which they were being transported is blown up to sea, bringing the IMF into the picture.

138 THE VISITORS: A publishing tycoon makes a deal with an underworld syndicate which gives them a powerful influence over state politics. The IMF then takes advantage of the tycoon's laxation for the assassination and brings him a visit from "outer space."

139 THE CONNECTION: The IMF are given the assignment of breaking an underground attempting to set up one of the world's largest drug manufacturing plants off the coast of Africa.

140 INVASION: Top secret information on which could set up a possible nuclear invasion of the United States is being dropped at an unknown destination at 5:00pm on a certain day. And it is the job of the IMF to intercept the enemy agent before he gets the information.

141 IMAGE: Barney assumes the identity of a powerful potent from a Caribbean plantation in order to topple a defunct crime syndicate leader's rivaling newspaper secret list of government officials on the take.

142 BLUES: Barney goes as a prospective rock music recording artist to get evidence linking an organized crime figurehead to the sudden death of a beautiful recording star who was being blackmailed by the syndicate. NB: Greg Kinnear makes his television singing debut in this episode.

143 NERVES: Casey assumes the role of an expert from a weapons manufacturer to infiltrate the hideout of a damaged police before he releases a stolen carload of arms put on the population. NB: The film is played by Christopher George, husband of Lynn Davis, who plays IMF member Casey and a star of Paramount TV's "The Mentalist."

144 COMMITTED: Nora Deacon, a woman to a murder is cornered into an asylum and is being systematically drawn out of her mind with drugs. Casey must infiltrate the asylum and make it clear, while the real inmate is smuggled out to get her away in court.

145 STONE PILLLOW: Editor: A former private detective is bricked long a powerful crime deal with a hall of lawbreaking team to a murder. An Edison is operating from within prison. Phelps becomes himself involved in a complex plan of exposing the international film.

146 DOUBLE DEAR: Gangsters running a loan shark racket in Hawaii start, attract the IMF investigation when they capture Willy and have him exposed scenes of South Sea.

147 BAD WOMAN: Peter as a "big woman" for a criminal politician. Casey unknowingly carries an attack upon his

father was filled with both money and a bomb set to explode upon opening. Meanwhile, Barney also working undercover to protect Casey is put out of action by a "killer" dog.

148 CASINO: An ex-headlinesman controls a large gambling resort as a front for the underworld crime syndicate. The IMF's job is to get sufficient evidence which would force him to testify against the syndicate in court.

149 TRAPPED: Jim Phelps is struck on the head and loses his memory while trying to intercept an eight million-dollar smuggling operation.

150 SPEED: A breathtaking motorcycle chase over the hills of San Francisco ignites prominently into the IMF plan to recover three tons of the drug commodity known as "speed."

151 TWO THOUSAND: A nuclear scientist is made to believe that he is a prisoner in the year 2000 and is about to be executed. In part of the IMF's plan to learn where he has hidden a high-altitude bomb to construct a dozen atomic bombs.

152 UNDERGROUND: To locate several hundred million dollars in illegal gambling funds, Phelps poses as a murderer to infiltrate a gang that specializes in selling wanted men out of the country after first brainwashing them to learn the whereabouts of their vast bank of money.

153 LEONE: In order to free a captured underworld agent, the IMF must set into syndicate familiar agents, each other.

154 BREAK: Jim Phelps, with the aid of Barney, a electronic memory, takes on the guise of a hot-shot pool player to break up an illegal gambling operation.

155 THE DEAL: A syndicate leader has the key to the five million dollar bankroll that will finance the overthrow of the government of Canada. The IMF must prevent the takeover.

156 IMITATION: The beautiful leader of a band of jewel thieves falls in love with Barney, who infiltrates her operation to recover the stolen jewels of a foreign ruler.

157 CRACKUP: Jim Phelps poses as a master chess champion to trap a criminal in his own genius mentality and his reputation box.

158 TODD: To locate a terrorist ring called Alpha Group the IMF conceals, uncover, and expose Gordon Webb, who has been exposed to the stolen biological weapon he has been long to deliver.

159 COCAINE: Joe Conrad, a drug dealer, becomes the unwitting dupes of the IMF in their plan to capture the largest shipment of cocaine ever brought into the country. NB: William Shatner goes to court.

160 THE QUESTION: Andries, a beautiful IMF agent, becomes the key to determining if enemy agent Nicholas Vorsi

is telling the truth when he claims he is defectors to the United States.

161 HIT: Jim Phelps poses as a government investigator who must work through a crooked deputy attorney to prove that a crime syndicate has killed his god-father, NB: Robert Reed star of Paramount TV's "The Brady Bunch" guest stars.

162 MOVIE: Jim Phelps poses as the lead of a Hollywood movie studio in making a motion picture that parallels exactly the unsolved murder committed by one of the studio's executives as part of the IMF plan to prevent another syndicate takeover of the studio.

163 ULTIMATUM: Jim Phelps and Peter take on the guise of fugitives to locate the home of Jerome Cooper, a nuclear scientist, who is charged to help destroy a major American city with a 600 megaton hydrogen bomb.

164 KIDNAP: Jim Phelps is kidnapped and held for ransom until Barney, Casey and Willy can steal an incriminating letter from a safe despite how and turn it over to crime syndicate boss Andrew Metzger. NB: Peter Graves, who plays Jim Phelps directed this episode.

165 THE PUPPET: Leo Chera, a brilliant crime syndicate boss, becomes the target of the IMF when he launches a mysterious one hundred million-dollar scheme. NB: Roddy McDowall guest stars.

166 THE FOUNTAIN: Joe Buckner, an underworld figure with access to the syndicate's top secret computer and records is recruited by the IMF, who he has learned the location of jewels and he need never stop.

167 BOOMERANG: The beautiful wife of a crime syndicate boss becomes the target of both the underworld and the IMF, when she has her husband killed and steals his records of the syndicate's operations.

168 INCARCARE: Edmund O'Connell, a brilliant but suspect Irish criminal, escapes to a Caribbean country and is drawn into a violent conspiracy by the IMF in order to locate a cache of stolen gold she has hidden away.

169 THE WESTERN: Van Cline, a brilliant thief, is recruited by the IMF after he has the power of principal as a part of his plan to recover the five million dollars worth of art treasures that he has stolen.

170 THE FIGHTER: Paul Mochell, a boxing promoter and to a crime syndicate, becomes the target of the IMF when one of his fighters is killed before he can talk to the police.

171 THE PENDULUM: The IMF are assigned to uncover a plan which involves a major attack on the government by a secret criminal organization known as The Pendulum.



BARNEY, WILLY, JIM, ROLLIN and CINNAMON

TWILIGHT ZONE

by Charlie English



THE MAN HIMSELF, ROD SERLING



NOTHING IN THE DARK, STARRING ROBERT REDFORD

The *Twilight Zone* was a science-fiction television series, but it did not limit itself to science fiction. Its central theme was people, and characterization was just as important as far-out ideas. *Twilight Zone* examined people's fears and hopes, their desires and dreams, their loves and prejudices, and Mankand's achievements and potential for even greater accomplishment.

Twilight Zone didn't just concern itself with science-fiction concepts like time travel, aliens, interplanetary travel and futuristic machines and gadgetry, but also applied the improbable into everyday situations, and studied how people would respond to them, examining their motivations and attitudes behind their reactions.

Twilight Zone was the brainchild of genius writer, Rod Serling, who conceived the idea and wrote many of the episodes. He was born in Syracuse, New York, on Christmas Day in 1924, and grew up in Berhington, a small town in upstate New York. Upon graduation he enlisted with the paratroopers of the U.S. Army Tenth Airborne Division, and took up boxing during his basic training, winning 17 out of his 18 bouts as a Golden Gloves boxer. After basic training, Serling saw combat in the Pacific during World War II, where he eventually sustained severe shrapnel wounds in the waist and knee, ending up in hospital, and with the award of a Purple Heart. And it was probably

this very war which compelled the young Rod Serling to turn to writing. His many horrors and nightmares tormented him emotionally and psychologically, leaving him with deep-seated frustrations that demanded some kind of release. "I was bitter about everything and at loose ends when I got out of the service," related Serling. "I think I turned to writing to get it off my chest."

Serling was discharged from the Army in 1946, confused and not knowing what to do with his life. His brother was studying at Antioch College in Yellow Springs, so Serling went there and enrolled for physical education. Later that year, Serling met fellow student Carolyn Kramer, who was studying education and psychology. In 1948 they were wed in what was to be a long and happy marriage (lasting until Serling's death 27 years later). Meanwhile, after his first year at Antioch, Serling changed his subject to language and literature. This led him to become manager of the college's radio workshop (the Antioch Broadcasting System) for which he would write, direct and act in weekly, full-scale productions. And every script Serling wrote for Antioch he would also submit to national radio shows for consideration. Serling worked this way for a couple of years before he got his first big break. This came in 1949 when his script "To Live A Dream" won second prize on a radio show called "Dr. Christian". To Live A Dream was soon after broadcasted and told the tale of a prizefighter slowly

dying of leukemia who keeps a brave front while starting a younger fighter on the road to the top. The success of his play led Serling to sell two more radio scripts later that year (this time to Grand Central Station), and this led to him selling his first television script, "Grady Everett For The People," the following year to *Stage Over Hollywood*. And then Serling graduated.

After graduation Serling moved with his wife to Cincinnati where he found employment as a staff writer with WUV radio. However, Rod was not happy here, as he often found himself fabricating advertising copy in unfulfilling projects. He longed to work on writing assignments which revolved around human drama, involving situations and matters of concern and relevance, and which would sometimes be garished with burning issues. In short, Serling wanted to work on projects that could move the heart and stimulate the mind. But as he was a married man with responsibilities, he opted to remain with the security guaranteed him by his occupation. So throughout the day Serling would write for WUV radio, and throughout the evening he would work on his own ideas. During this period he sent out forty scripts and collected forty reject slips. However, "the process of writing cannot be juggled with another occupation," Serling eventually concluded, and so decided to take a big gamble. He quit his steady income job at WUV radio and embarked upon the precarious and



WILLIAM SHAKESPEARE (JOHN WILLIAMS) with JULIUS MOOVER (JACK WESTON) - EP120



TWO STILLS FROM "THE BARD" (1961). BURT REYNOLDS IMPERSONATES MARLON BRANDO FOR WILLIAM SHAKESPEARE.

unpredictable life of a freelance writer, hoping that a full-time devotion to writing would enable him to improve his ability and thereby produce better scripts. The time was 1951, and television was a growing medium.

Serling looked towards the anthology shows, which were television series comprised of a collection of stories by different authors, covering a variety of themes. Here he could present a script on any subject of his own choosing, and there were many such shows to approach. If one anthology show turned down his script he would simply send it unrevised to a different anthology show for another bout of consideration. With much hard work, Serling earned almost \$5,000 selling scripts during the first year as a freelancer to such important shows as *Hellmark Hall of Fame*, *Kraft Television Theater*, and *Lux Video Theater*. All of Serling's scripts were characterized by his fascination for the human spirit, and his concern for people and their problems, whilst at the same time they made some kind of statement on the human condition.

For the next four years Serling turned out moving scripts of human drama in a moderately successful career, for which he received moderate recognition and moderate pay. Then in January of 1955, *Kraft Television Theater* (a live drama series sponsored by Kraft Foods), presented "Patterns", Serling's seventy-second television script. It was a typical script, in which Serling saw nothing distinguishable between that and any of his others. But *Patterns* sparked off an unexpected and tremendous reaction, both from viewers and critics alike, and soon Serling found himself being hailed as a "brilliant new find."

Patterns dramatized a struggle for power between three men in the fiercely competitive world of big business, and earned for Serling his first (of six) Emmy Awards. *Patterns* was regarded as being one of the high points in the TV medium's evolution, and "for sheer power of narrative, forcefulness of characterization and brilliant climax, Mr. Serling's work is a creative triumph", reported Jack Gould in the *New York Times*. Before long Serling received twenty-three offers for television writing assignments and three film offers. Serling was now in high demand and an established television script writer.

Serling's next landmark achievement came in October 1956 when CBS launched "Playhouse 90", a new anthology series of live, ninety-minute television plays. The second installment of the series, "Requiem For A Heavyweight" was written by Serling, and is also distinguished for being "the first original ninety-minute show ever written for television", and as such marks the real beginning of the TV movie.

"Requiem For A Heavyweight", a drama of deep characterization, was screened on 11th October 1956, and related the touching story of a proud boxer who realizes that he has grown past it but doesn't know anything else other than the ring. This installment of *Playhouse 90* took the country by storm and won for Serling his second Emmy Award¹, the Sylvester Award² and the George Foster Peabody Award³.

Serling was now established in the top echelon of television's most respected and demanded dramatists. And many shows wanted him to write for them just as he to have his name in their credits, which would automatically add prestige to productions. But despite his success, Serling was

growing unhappy. He found himself continuously entering areas of disagreement with the sponsors of the shows he was writing for, and consequently his work was being revised, sometimes to the point which, Serling felt, took away a script's impact from its social comments. Serling's concern that his presentation of important social issues were being curtailed to an unacceptable level led him to begin looking for a completely different outlet for his writing. This search took him away from the respected and much acclaimed dramatic field and placed him in an area which then was very much cloaked in a dubious reputation. That area was, of course, science-fiction. The innate fantasy constitution of this field creates an abstract environment whereby political and social issues, as well as current or pressing problems, could be presented without offending anyone. So Serling seriously considered creating a science-fiction series, and as he was lord of his anthology dramas, he conceived an anthology sci-fi show.

Serling soon dreamed up the title of "The Twilight Zone"⁴ and for its pilot show (a

¹ Begun in 1948 it is an annual presentation made by America's group of TV professionals. The Emmy Award is the oldest equivalent of the Oscars (Oscars and Emmys are named from the image of a statue).

² The Television-Radio Writers Award Award for Writing Achievement.

³ Begun in 1940 and awarded annually for merit in radio-televisual people and programs in honor of New York banker George Foster Peabody.

⁴ It is thirteen years later that Serling explained how he conceived the title. "I thought I'd made it up, but I realized soon that there is an Air Force term relating to a moment when a plane is coming down on approach and it cannot see the horizon. It's called the twilight zone, but it's an obscure term which I had not heard before. Perhaps Serling heard the expression when he served in the US Air Force and later simply forgot it.



TWO EPISODES ABOUT LIVING DOLLS: LEFT, MINATURE (EP110); RIGHT, THE AFTER HOURS (EP 34)

the opening show which would visually demonstrate his concept of what the new series as a whole would look like to prospective buyers/sponsors, he took an old half-hour script of his and rewrote it into a one-hour format. The script was entitled, "The Time Element", and related a tale whose protagonist is a dream whereby he foresees the Japanese attack on Pearl Harbor, and embarks upon a desperate attempt to convince someone of its validity. With the script prepared, Serling presented it to CBS.

CBS bought the script, later viewed it with disfavor, and then shelved it without any intentions of using it. Meanwhile, Bert Granet was producing a show called "Desilu Playhouse" (an anthology drama series hosted by Desi Arnaz), which featured top stars in dramas prepared by top TV script writers. Granet felt that if he could secure Serling to write for him, he would further enhance the prestige of Desilu Playhouse. Granet then approached Serling in 1958 and learnt that he had sold a script to CBS and that CBS had no plans of using it. So Granet went to the American TV network and bought "The Time Element" off them for the costly sum of ten thousand dollars.

The Time Element was then made into a fifty minute b/w episode and was aired by

CBS on 24th November 1958. And quite unexpectedly this episode of Desilu Playhouse received more mail than any other, which was also backed with enthusiastic newspaper reviews. Consequently, CBS felt that they had underestimated the audience appeal of an open-ended science-fiction story, and so they decided that they should make a pilot for The Twilight Zone after all.

Before long Serling set to work on creating a new Twilight Zone pilot, and soon wrote "The Happy Place". The CBS executives overseeing the project (William Donner and William Sell) found the script too depressive and feared that with it they would be unable to sell the series. Serling took their judgement in his stride and simply went off and wrote another one. His new pilot script was "Where Is Everybody?" and concerned a man who finds himself all alone in a small town, growing more and more terrified as his search continuously fails to find anybody else. The man's search is all in his mind, for he is in reality an astronaut trainee who after having spent 484 hours in an isolation booth had cracked up from sheer loneliness.

Where Is Everybody? was filmed at the studios of Universal-International, and was

basically a gripping mystery story with a twist ending which gave the show a good punch. It was screened in New York before an audience of potential sponsors, and within just six hours it was sold. General Foods signed with CBS as the primary sponsor of The Twilight Zone and Kimberly-Clark (makers of Kleenex products) signed up shortly after as secondary sponsors.

The Twilight Zone was then produced for CBS by Serling's own company, Cayuga Productions (which derived its name from Cayuga Lake in upstate New York — the annual summer holiday spot of Serling and family), and was filmed at MGM, the mammoth studios which possessed an extraordinary storehouse of sets (eg. New York streets, small towns from Middle America, small towns from the Wild West, a jungle, lakes, trains from various periods, a courthouse, and just about anything a production company could wish for). And the pilot heralded the series to the public when it was aired on 2nd October 1959 as the premiere episode. The Twilight Zone poked up an audience very quickly, soon became immensely popular, developed a cult status, and then went on to become one of the most successful anthology shows ever.

THE COMPLETE EPOCHAL GUIDE TO THE TWILIGHT ZONE by John B. Anglos

FIRST SEASON 1959-1960 HALF HOURS

1. WHERE IS EVERYBODY? After 484 hours alone in an isolation booth, a man finds himself in a small town and becomes unbalanced from sheer loneliness and suffers a nightmare in which he finds himself terrorized by a small crowd.

2. ONE FOR THE ANGELS When aging Lew Bookman is informed by a mysterious stranger that his time on Earth is about up, he laments Mr. Death and gives him a reprieve until he can make "one really big push" to crown his success as a salesman.

3. HE DENTON ON DOOMDAY Mr. Denton has been cursed by fate by being a top gunner, which has attracted one dangerous challenge after another. One day a predator named Henry J. Face steps into his life, and in his very next gunfight Denton's head is shot, leaving him of no more challenges.

4. THE SIXTEEN-MILLIMETER SHRIMP Barbara Tinsdale lives in what her glamorous living room is a warning that eventually gets everyone who enters it her firm foot and flies out the rest of her life with it.

5. WALKING DISTANCE Martin Stevens returns to his home town where he grew up and slips thirty years into his own past. Soon after he comes back to face with his parents and himself as a child.

6. ESCAPE CLAUSE Walter Reuther makes a pact with Satan. He will be a millionaire, but if he ever dies of life and wishes to end it, his soul will become the property of the devil. Before long Reuther's blasphemous behavior for murder, and comes back to face with the choice of life imprisonment without parole, or the devil's escape clause.

7. THE LOHREIN: Jerry Corry is sent to a deserted island in space to serve a five-year jail term for murder and soon finds himself cracking up under the strain of unsolicited love letters. A sympathetic space engineer arranges an unexpected visit for Corry, a robot named Abby that looks, talks and even loves like a woman. Corry now faces the choice between artificial friendship or real loneliness.

8. THE THOUGH AT LAST: Near-sighted Henry Berra has one passion in life, reading. When a H-bomb wipes out everyone in the world but Henry, he finds he has time enough at last to read himself into his passion, but soon learns that time isn't all he needs.

9. PURCHASE TO DREAM: Edward Hall stumbles into a psychiatrist's office, hopefully hoping he has not, after four days in the wild, become a completely feral man. He was trying to kill him, and he fears he will succeed if he fails alone; for the dream will consume from where a left off. And he needs help desperately for he is now learning to see to fight off sleep any night.

10. JUDGMENT HIGHTS: Carl Lerner is a Jewish British lawyer on his way to New York in 1942. He is suffering from a loss of memory, and is also troubled by a premonition that something terrible will happen as if there is a 100th floor waiting; and there seems into the face of his small commanding officer, is it himself?

11. AND WHEN THE SKY WAS OPENED: Three astronauts are pulled up from the Mojave Desert when their rocket plane, the X-20, crashes after a 31-hour flight 900 miles into space. Before long one by one they start to disappear, not only physically, but from everyone's memories and from all written and photographic records.

12. WHAT YOU NEED: Pigeons, a computer, and a girl give people some advice they both deserve, and will soon need. However, problems arise when he gives a man something that he needs but does not desire.

13. THE FOUR OF US ARE DYING: With just moments to concentrate, Archie Hammer can change his fate to make a look exactly the same as the victim, a talent which he depends on for a living by taking on the identities of other people.

14. THIRD FROM THE SUN: To avoid imminent atomic war, the United States and the Soviet Union agree to a temporary ceasefire and the first week their families go another place on which signs of life have been discovered. Their destination: Earth.

15. I SHOT AN ARROW INTO THE AIR: After three astronauts crashland on what appears to be a deserted island, Corry kills his two buddies to keep the water supply all for himself. But when he starts to get sick after a couple of days and looks down the other side, he sees a US highway and a sign reading: Los Vegas — 15 miles.

16. THE HITCHHIKER: While driving cross-country from Philadelphia to Los Angeles, Phil Adams stops and picks up a hitchhiker. She then leaves this the scouly drive as they earlier in an automobile accident.

17. THE FEVER: After twelve feverish hours of playing a one-armed band in Las Vegas, ego-freak Frankie Goes finds his last dollar in the machine which then inexplicably goes. Gloria then suggestively attacks a charming the machine and looks down the other side. He sees a US highway and a sign reading: Los Vegas — 15 miles.

18. THE LAST FUGUE: Comedy fleeing from a World War I-era band, French plot to. Police to catch him in both time and space. He then inexplicably lands his 1907 Neoplane biplane at a modern American pit for base in France.

19. THE PURPLE TESTAMENT: Lieutenant Fitzgerald is a seasoned veteran stationed in the Philippines in 1945 when one day he unexpectedly discovers the same ability concerning death in the face of men about to die in battle.

20. SLEIGHT: Three Randi acticians land on a remote planet and are surprised by what they find. Randi-like women from many historical periods all appear, each other.

21. HURON IMAGE: The minor image of 16th-century Baroque has somehow slipped out of this world from a parallel world, and in order to survive must take her place.

22. THE MONSTERS ARE DUE ON HAPLE STREET: About from another planet, war a power force on suburban Maple Street to the residents' reaction to the unknown. Their hopes are killed when a through the night the citizens' thoughts, wishes and prejudices are exposed by bizarre mass hysteria. Conquest, it seems, will be next.

23. A WORLD OF DIFFERENCE: Arthur Cardo is briefly working out in the office when someone behind him shouts "Go." Cardo is sent and goes to the bathroom in a flash but is inexplicably sent into a movie set. And a further shock when he learns that he is now the actor Gerry Rague who is currently playing a business man named Arthur Curtis in a movie.

24. LONG LIVE WALTER JAMESON: Professor Walter Jameson talks of the past as if it were the present, and of the American Civil War as though he fought in it. For he has access to knowledge that could not have come out of any history book. 2,000 years ago, Walter Jameson paid an elaborate fee for the gift of immortality, and now lives each day with the curse of having everlasting life.

25. PEOPLE ARE ALIVE ALL OVER: See General (the

first Earth man to visit Mars) is referred to as that. Phoenix resembles human beings, from his body to his even built a house for him like the one he left on Earth. But drawing the curtains again, General finds a crowd of Martians gazing at him through a special screen on which a bright light is shining. "Earth Command in His Name Heistis."

26. EXECUTION: Spectators at a hanging in the 1800s pipe in an urban auditorium. Joe Corvelli's bloody appearance while swinging from a rope and a 20th-century-style robbery depicted in his plans.

27. THE BIG TALL WISH: A ten-year-old boy named Harry tells his friend Bob, a prize fighter, that he will make a big tall wish for him so he can get enough light. In the morning the boy takes upon a blessing and goes down for the night, but suddenly it is his opponent who has sprouted upon the mat and Bob's hand that is being raised as the winner.

28. A NICE PLACE TO VISIT: Rocky's girlfriend, a small-time hoodlum, is shot dead by police after robbing a loan company. Rocky soon arrives and finds himself arrested before a man named Pigeon explains to him. Guide and his job to give him anything he needs. Then Rocky is finally looking in everything he has ever wanted, but everything he has ever wanted dies in the process. Paradise for him.

29. NIGHTMARE AS A CHILD: Helen returns to her apartment and meets a little girl who seems to know a lot about her past, things which she cannot remember herself. The little girl's name is Helen. But Helen doesn't recall that her childhood name was Maria Markov, and that the little girl's own strange image of Helen when she was the same age. She is a sleeping link between the two of them, perhaps.

30. A STOF AT WILLOWHART: On a rainy night, a man is murdered after a woman. Dan Williams is talking then seemingly unable to find the man he's trapped at a beautiful community named Willowharts in the month of July, 1888. Williams comes a profound peace permeating the strange and some, and desires to get off.

31. THE CHASER: Roger Shackleford is all-consuming in love with Lella, and in order to win her affections, he's a love police break in a magazine publisher named A. G. Gorman. But the police works only so far, after Lella's divorce is announced and convincing, and after six months of marriage Roger's life is one of utter misery. From love.

32. A PASSAGE FOR TRUMPER: Jerry Green feels he will never answer to anything and so steps into the path of an oncoming truck to end it all. But just ending in limbo — the middle ground between life and death and there is graced by Gabriel who asks him which of the two he really prefers.

33. MR. BEVIS-PIE: Bevis, a happy-go-lucky individual, loses his job as a welder and goes to his old Richmond car — all in one morning. Then a man, mistaken for him, is mistaken for himself as the three family gardeners and of many generations, and soon they will begin the day anew and make it a better one.

34. THE AFTER-HOURS: Marsha White takes the elevator to the 11th floor of a department store and then buys a gold chubler. Back down the stairs she the chubler is damaged. Marsha decides to complain to the manager, but when she does she is told there is no 11th floor.

35. THE NIGHTY CARRY: Dr. William has learned a lesson which lacks commonly known, and is named Carry. Now William studies up last his mission, and in order to do so he goes to his wife's apartment, a beautiful one. 31 guests out of the place. Then the Nighty Carry is working out as faster after another.

36. A WORLD OF HIS OWN: Gregory Weiss, one of America's most noted playwrights, has the incredible ability to describe characters so accurately that he can remember that they come alive right before his eyes.

SECOND SEASON (THE HALF HOUR)

37. KING HIME WILL NOT RETURN: Captain Robert, Esq.'s 1825 bomber named King Nine, crash-lands in the



JESSE WHITE, CAROL BURNETT, and ALBERT CARRIER in CAVENDER IS COMING (EP102)

WILCM

desert of Africa (194). When he regains consciousness, Embury finds himself utterly alone besides the wreckage of the King Nile. As he searches for his crew members, Embury looks up to the starry canopy of his plane's wing overhead. What's more, he knows what they are!

36. THE MAN IN THE BOTTLE: Arthur Cade acquires a bottle with a genie, which grants him four wishes. But in each of his wishes the genie adds a tricky dimension, and soon Arthur Cade wishes he never found the bottle in the first place.

37. NERVOUS MAN IN A FOUR DOLLAR ROOM: The minor reflection of Jack Kerouac, a fragment left well-timed that begins to speak to his life reflection, a what Kerouac could have been had he chosen the right path, and now it makes out some of the minor and takes him over. A struggle occurs between Kerouac, conscience, and his inner self, and the stakes are a better life or death.

40. A THING TO DO ABOUT MACHINES: Rudyard Kipling's Fenchley adds regularity to his life by using machines in his home, and the future is inevitably traced to some equivalent damage he himself has inflicted. One day the electrical apparatus operates itself, and he becomes astonished to see it has itself, "Get out of here, Fenchley!"

41. THE HOWLING MAN: David Ellington became lost and ill on a hike in Europe and sought refuge in an old monastery occupied by a "Stufo" order. During his recovery, he heard sounds of someone howling, and a wandering Brother Jerome was told the amazing story of how the orphaned and captured Stufo and had been lost, imprisoned there. But Ellington was not disturbed, and one night he told the "Stufo" Brother that the door and found the howling brother's prison. But while passing from pillar to pillar, in the end, Ellington goes in with a hammer and witnesses the prisoner transform into the devil.

42. THE EYE OF THE BEHOLDER: In a hospital of a future state, Janet Tyler has the bandages removed from her face after a cosmetic operation. A close-up of her face reveals that Janet is awfully beautiful, yet the doctors and herself

regard the operation to have been a cosmetic failure.

43. NICK OF TIME: Newlyweds Dan and Pat Carter go to a doctor for lunch and Doc becomes obsessed with a fascinating machine there after it successfully predicts his pending promotion to office manager.

44. THE LATENESS OF THE HOUR: Jena becomes obsessed to learn that the brilliant musician Dr. William Linton, is not her father but her mother.

45. THE TROUBLE WITH TEMPLETON: Booth Templeton finds his young wife and career have lost their importance, and yearns for the early days when his talented wife Laura was alive and he was truly happy. Suddenly Templeton finds himself back in 1927 and with Laura! But also finds the charm of the past was made in one pleasure than the real thing.

46. A MOST UNUSUAL CAMERA: Chester Glorick and his wife Paula are taking inventory of worthless goods they have stolen when they discover a camera that can predict the future by the pictures it takes.

47. NIGHT OF THE HERK-ON-CHROMES: Dr. diplomate Steve Sarno, Henry Carter, finds a bag that can produce whatever one asks for. Convinced that ruthlessness is a means because where he has the time of his life spreading joy to one and all by passing out gifts from his special bag.

48. DUB: Styles enters a strip line border town on the day of a hanging. To the hangman he adds some brutal love-lorn hanging for the noose, and to the father of the condemned man, a small bag of dirt which Styles passes off as an order that will save his son.

49. BACK THERE: After an evening of conversation about whether history could have been played by a person who had knowledge of the future, Peter Carrington leaves his work in Washington DC and finds himself in April 14, 1865, the day of President Lincoln's assassination.

50. THE WHOLE TRUTH: Harvey Horowitz, owner of a

used car lot, buys a Model A Ford from an old gentleman. As the old man leaves, he informs Harvey that he is now haunted by the car and will remain so until it is sold to a new owner. Harvey works, but suddenly finds that he is unable to tell another lie to any of his customers.

51. THE INVADER: A Jane women faces two monstrous invaders from another planet in a terrifying battle of sheer wit against minuscule scientific weaponry.

52. A PENNY FOR YOUR THOUGHTS: After Victor B. Ford, a brilliant fellow, finds a date in the new-world money box and it looks standing on end, he finds that his beliefs mysteriously change, but he now reads people's thoughts.

53. TWENTY TWO: Doctor Liz Powell, in hospital for nervous fatigue, complains of a recurring dream in which she wakes at night and walks to room 22, the hospital morgue. When Liz is finally discharged from hospital, she goes to the airport to catch a plane for Miami. She picks up her ticket, for Flight 22.

54. THE ODYSSEY OF FLIGHT 22: The overall picture from England to New York represents a sudden sensation of speed. And when they look below the sea they see Manhattan, but they only, only nightmare reflections as they fly through the darkness.

55. MR. DINGLE, THE STRONG: Luther Dingle has a small little fellow who can stop a unknownly super naturally ordered with super human strength by a lone headless soldier from Mars. But after Mr. Dingle has his powers in the neighborhood bar only in the performance of astounding feats of strength for self-aggrandizement and not the service of any worthwhile cause, the man from Mars decides he is unworthy to possess such capabilities and his power mysteriously disappears. That one man disappears and returns Mr. Dingle as a substantial first-class man upon whom they may present the power of extreme strength, and teach the customers of the neighborhood bar are in for another round of unbelievable goings-on.

56. STATIC: Ed Lindsay recalls his ancient radio which mysteriously brings him programs of 20 years ago, and when he attempts to call the radio station he learns that the transmitter has been off the air for 12 years. And any attempt to demonstrate the transmitter set to others produces only static.

57. THE PRIME MOVER: Jimbo has a strange power: He can command animals, objects to do his will.

58. LONG DISTANCE CALL: Jack Jones, Grindhouse Begins, dies the great-grandfatherly telephone. With ability can keep in contact with her, and he does.

59. A HUNDRED YARDS OVER THE RIM: Chevalier Horn is leading a small party across the New Mexico territory in 1847. They have had a hard trip, and Horn is now near death for want of medicine. Scouting ahead, Horn finds a ridge — and finds that, surprisingly, his followers (the road) don't know where a doctor gets him some poison (the ridge). Horn then rushes off back over the ridge to the wagon. As he reaches the rim, he turns around. The highway has disappeared, but the poison (the ridge) that will save his life is still on hand.

60. THE BP VAN WINKLE CAPER: Four men steal a cargo of gold bullion and undergo a suspenseful mission to avoid the law. But when they reappear in the 21st century their gold is worthless, and has been used in a method to manufacture a virtually new found money from gold.

61. THE SILENCE: All avocations, Archie Taylor wants to do enjoy some peace and quiet at his sedate town club, but this is made impossible by the constant chatter of fellow member Jane Thompson. In a desperate effort, Taylor suggests \$500-\$800 that Thompson cannot keep his mouth shut for a full year. To Taylor's astonishment Thompson accepts the wager and the bet is on.

62. SHADOW PLAY: Adam Grant suddenly wakes up screaming, finds himself in a courtroom, is sentenced to the electric chair, and the switch is pulled on him. All's blackness. Then Adam Grant suddenly wakes up screaming.

63. THE MIND AND THE MATTER: Archibald Beuchcroft, doctor, people and uses his newly acquired power of concentrated thought to communicate with and manipulate the minds of people as like himself. But when he meets them, however, he realizes how unpleasant they really are.

64. WILL THE REAL MARTIAN PLEASE STAND UP: An explorer from a UFO land on a desert, where a mysterious visitor reveals to the owner that he is a Martian, the chance of an invasion force. The owner owns to him, however, with a revelation of his own.

65. THE OBSOLETE MAN: The Chancellor of a totalitarian state finds himself Romney Wainwright guilty of being obsolete, a crime punishable by death.

THIRD SEASON, THE LITZ HALF HOUR

66. TWO: In the shadows of a city destroyed one year ago by a hydrogen bomb holocaust, a man and woman find each other. Now surrounded by the horrible evidence of past disaster, each tries to salvage enough faith to allow the other to live.

67. THE ARRIVAL: In all his 22 years as an investigator for the Federal Bureau of Investigation, Mr. Green Sackley had only one case unsolved: that of Flight 137 which disappeared 17 years



JONATHAN WINTERS with JACK KLUGMAN in A GAME OF POOL (EP 70)



JACK KLUGMAN IN IN PRAISE OF PIP (EP121); and DON RICKLES in MR. DINGLE THE STRONG (EP86).

19. Today it has come back to haunt him
48. THE SHELTER: Sackoon's neighborly barter shop was into his hands and just as the money market starts to announce by the radio to be a labor alarm. And Sackoon refuses "for civilization to survive, the human race has to remain civilized"

49. THE PASSERBY: A column of American soldiers struggles along a Southern road in the days of the American Civil War, and not until they encounter a Union Lieutenant do they realize they are all dead and on their way to their final reward

76. A GAME OF POOL: Whenever Jesus Christ claims the title of the world's greatest poolplayer, he is reminded of the late great Pat Brown. Jesus doesn't see Jesus. It is so great that suddenly the two men come face to face and fight a game of pool for unusually high stakes

71. THE MIRROR: Nelson Clements has led a guerrilla revolution, overthrowing the regime of the corrupt General Darnay. Before he is led to prison, Darnay introduces Clements to a mirror in the presidential office, and explains that by looking in it one can see his own destiny

72. THE GRAVE: Just before another Prince Spleen dies, he reveals that if he were buried in any grave anywhere near his grave, he will reach up and snatch away his life

73. IT'S A GOOD LIFE: Six-year old Anthony Fremont has the power to create, change or destroy by simply concentrating his will in a desired direction. He has already eliminated everything in the world outside the town of Peabodyville and no one there wants to leave his fingertips

74. DEATH-HEAD REVISITED: Gwendolyn Lutes returns to the Dark Roomers camp where she was kidnapped, and finds in the atmosphere of his year when he was responsible for the deaths and death of many of his friends during the Nazi era. But Lutes suddenly awakens the ghost of the camp's dead who intend him to experience the physical agonies after his return

75. THE MIDNIGHT SUN: Norma sees her paintings bubble and melt and her curtains burst into flame before coming out of her favorite bed, only to find her dream completely wrong. The Earth was never heading towards the sun. It is moving away

76. STILL VALLLEY: Finding a book whose black pages can freeze anyone into a statue, and his lieutenant agrees to murder out of the Confederacy to avoid defeat. Then they realize that to invoke magic may just ruin them. God and accept the devil. Rather than ally their cause with Satan, the soldiers turn the book

77. THE JUNGLE: Professor Alan Richards returns to the Sates from Africa, working as an African computer's chassis that a wooden box from Africa will be placed upon him if he must elude African land

78. ONCE UPON A TIME: Woodrow Hylbert is disoriented with the life of New York, 1890, and as a result, he is sent home. 72 years into the future. Life here is not the world he imagined, and now he seems to go back home

79. FIVE CHARACTERS IN SEARCH OF AN EXIT:

bullet's duet is a major clown, a tramp and a happy player seem to be the only people in the world that thought all along, he feels

80. A QUALITY OF MERCY: In the Philippines in the summer of 1943, hard-hearted American officer Lt. Kari suddenly becomes Lt. Kari, a Japanese officer. After having experienced the other side of life, Kari finds himself back in the Philippines with his own men. Only this time he has developed some compassion

81. NOTHING IN THE DARK: Wanda, an angel, reveals to Mr. Gentry the reality behind the shadows and the shadowy nightmarish appearance she experienced

82. ONE MORE FALLBEARER: Wacky Pat Radcliffe creates an elaborate underground battle shelter and by a series of ingenious devices creates the impression that another war catastrophe is about to occur as a surprise to the people he feels have deeply hurt him in the past

83. DEAD MAN'S SHOES: Down and out Niles Bloche takes a pair of fancy shoes from a dead gangster's body he discovers in a night and puts them on. Through the shoes the dead gangster can take control of the wearers and control for as long as they are worn. He wants revenge, and will use the wearers of his fancy shoes to his means to get it

84. THE HUNT: Hyder, a young diver, appears beneath the surface of a lake. The next morning Hyder comes on the shore and starts home. Though he cannot be seen by his neighbors, he is given a gift. Hyder does not realize he is dead until he follows his own funeral procession

85. SHOWDOWN WITH RANCE McGRIM: Ineffable cowboy hero, Rance McGrim, is making a film. Suddenly the camera, lights and sound disappear and Rance finds himself alone in a prison. Old McGrim, face to face with the real Rance, faces

86. KICK THE CAN: After Charlie Whitely watches from a window of a house for the aged as children play "Kick the can," he persuades a group of other children to join him on the front lawn. Whitely finds the children have worked and "kick the can" has returned youth to all who believed in it magic

87. A PRISON IN THE HOUSE: Playwright Person buys his wife a player piano and later discovers it has a strange power. When the right person hears the right music, the listener's hidden character suddenly is revealed

88. TO SERVE MAN: The Kewards are ten-foot humanoids who arrive on Earth in alien spaceships. Their intentions are to show the people of Earth how to end the misery of war, pestilence and famine, and how to utilize their superior technology. But when a male clerk badly disfigures the Kewards master manual for Earth, it turns out to be a cookbook

89. THE LAST RITES OF JEFF HYTTLEBANK: The funeral of Jeff Hyttlebank is badly interrupted when Jeff denies out of his coffin. The country doctor who presided over the death three days before allows Jeff to live in a state of suspended animation. But the funeral director dies from grief himself in their midst by assuming the young man's body

70. THE FUGITIVE: Old Ben is a mysterious fellow who can perform all sorts of wonders, including transforming his physical appearance into a handsome one for his admirers. He is a favorite among children, but in reality Old Ben is a fugitive from outer space

91. LITTLE GIRL LOST: Clara and Ruth Miller's little girl Tina has fallen through a mysterious opening into another dimension - a strange world of dreamlike sights and sounds. Clara follows her clues and tracks the opening under Tina's bed, and hopes that she can be led back by following onto the collar of Tina's little dog

92. PERSON OR PERSONS UNKNOWN: David Quincy awakes one morning and finds his wife does not recognize him. Neither do his fellow bank employees, his closest friend, nor his mother

93. THE GIFT: A husband's love creates his spouse's near a small French village, and often his wife's behavior for a couple of all forms of water as a token of greeting. But the new people do not trust anyone they cannot understand, and soon the alien is branded by the police and the army

94. THE LITTLE PEOPLE: A scientist Kari discovers an Earth-like civilization can be people the size of ants. By sampling around one of their cities, he discovers the little people and they are willing to trust him as their god. As he awakes his former neighbor, Kari finds that the people's propensities are all alike in Kari's as he is to his tiny subjects

95. FOUR O'CLOCK: To combat all that he considers evil, Oliver Cronley finally hits upon the perfect solution. At precisely four o'clock each afternoon, he will make every evil person just two feet tall

96. THE TRADE-INS: John and Martha High have completed 30 years of their happy marriage. Both are now old and as they visit the New Life Corporation, a company offering in operation that will transplant their personalities into new, youthful bodies

97. HOCUS FOCUS AND PROBER: Frisky's comments are used to his advantage to tell him and play little stories to him. But one day a group of men from another planet stop at his store to buy some gasoline and become so impressed with his amazing "employees" that they capture him in a prize specimen to take back to their planet

98. THE DUMPHY: Jerry Dumphrey is a reasonably successful entrepreneur. But one day his wisdom during World War II reveals that he has individuality problems. The next day the plot things have changed drastically. Willy has transformed into the venerable, and Jerry is now the dumphy

99. THE CHANGING OF THE GUARD: Professor Ella Fowler is breeding over her retirement when he hears the class bell ring. He goes to the school building and enters a class and there finds the ghosts of a number of his now-deceased students. They have come to converse with him that his teachings inspired them to perform acts of benevolence and class he is well-loved

100. YOUNG MAN'S FANCY: 34-year-old Alex Walker longs for the happy days of a quarter-century ago to once again



ART CARNEY in NIGHT OF THE MEER (EP47) and BURGESS MEREDITH in TIME ENOUGH AT LAST (EP8)

that 1938 begins to resurface. The shock of his wife Virginia becomes complete when 10-year-old Alan appears with his mother, whom he chooses as his preferred companion.

101 I SING THE BOW ELECTRIC The widowed father of Anne, Tom and Cyril gives his children the choice of going to his work with Aunt Nedra or buying an electronic grandfather.

102 CAMELOER IS COMING An apprentice engineer named Harman Camerlin should like to enter marriage but his wife has found every argument and as a last chance Camerlin is given the task of helping through mine, yet lovable. Agnes Grey

FOURTH SEASON (193) ONE HOUR

103 IN HIS IMAGE Alan 13 has been gone only a week from his home town. But when he returns finds buildings there which he has never seen before. And the university where he works at is now just an empty field.

104 THE THIRTY-FATHOM GRAVE One hundred miles off the coast of Guadalupe, a United States naval destroyer picks up persons clinging, and these claim to a submarine sank twenty years ago.

105 MUTE Experimenting with the powers of mental telepathy a couple raise their daughter in a world free of verbal communication. But when they die, their daughter loses a world with which she cannot communicate.

106 JESS-BELLE A girl makes a bargain with a witch to assure herself the attentions of a young man, and so begins a tragic tale of love and witchcraft.

107 OATH SHIP An Captain Ross brings his specialty in for a landing upon an alien planet. A shocking sight greets the crew of the ship. It is that of a wrecked ship of their ship, and made in are their own dead bodies.

108 VALLEY OF THE SHADOWS Philip Beethfield comes upon a peaceful village which grants the secret of a way to create and eliminate matter. Once he learns this secret, it takes some months to release him from the responsibility of his knowledge.

109 HE'S ALIVE Peter Hollister the leader of a small group of American Nazi agents, begins his life's work to create a large army of Hitler's followers. His turning to his apartment one night, a horror figure appears of the shadows. It is Adolf Hitler.

110. MINIATURE While visiting a museum, shy bachelor Charley Forbes comes across an elaborate mechanical toy dollhouse, and finds the toy life mechanical doll within crying tears of loneliness. When the news of the museum goes into the state house, he is greeted by an adorable surprise. There are now two miniature figures within.

111. PRINTING'S OVEL Mr. Smith comes upon one small head after another, and the machine of ideas of the Dandelion Center later in life. But one night the editor leaves a check paper to a young woman who has been owned by Mr. Smith, who reveals himself as the devil.

112. NO TIME LIKE THE PAST With the use of a time machine, Paul Gonzalez tries to alter the present by changing the past, but fails in his attempts to save the people of Hiroshima, assassinate Hitler, and persuade the captain of the Lusitania to change course.

113. THE PARALLAX Astronaut Major Robert Gurney finds himself waking up in a hospital after being rescued from his crashed capsule. Returning home after being discharged, he finds through a series of coincidences and inexplicable facts the historical facts to his ability different.

114. A LONELY OF GENE George P. Henley tries to clean an old antique lamp he just bought when a genius suddenly appears and grants him one wish. George wishes to become a gene. And his first client is a woman who finds his lamp in a trash can, and upon her George becomes three wishes.

115. THE NEW EXHIBIT After a poor accident scene, Mr. Ferguson is shown that his new museum, the five lives of notorious murderers are passed on to their dedicated curator, Martin Senecow. And the second act to kill anyone who tries to put them from him.

116. OF LATE I THINK OF CLIFFORDVILLE Mr. Richardson makes deal with the devil and travels backward in time to re-experience the death of his experience that to die. But history does not repeat itself, and when he returns to the present, he is only the visitor in the building that once housed his business empire.

117. THE INCREDIBLE WORLD OF HORACE FORD Horace Ford recalls his childhood with such ease, longing that he becomes a boy again. But he finds that his life as a child was actually filled with countless other experiences, and upon wishes to be a man again.

118. ON THURSDAY WE LEAVE FOR HOME The Earth colonists upon a remote planet want there to find a place without war, without poverty, without fear—and what they found was a totally barren place where only industry was allowed.

119. PASSAGE ON THE LADY ANNE As an unhappy married couple sail the Atlantic, they learn that their vessel the Lady Anne is an old ship, originally designed for honeymooners. And to escape from of magic makes them to find time.

120. THE BARD Mr. Julius Macdonald, a truly talented writer, finds that he can turn out remarkably good material when William Shakespeare acts as his collaborator.

FIFTH SEASON (1948) HALF HOUR

121. IN PRAISE OF PIR Max Phillips learns that he believed so. His new soldier at South Vietnam, has been critically wounded. Phillips goes to a nearby amusement park where he and his son had spent some happy, but rare, time together. Brooding miserably, Phillips suddenly seemed to see standing before him his son, now a ten-year-old boy again.

122. STEEL Fire fighting was legally abolished in 1948. Now in 1974, crowds are invited to the spectacle of the life below stepping it up in the ring for the prestigious boxing title.

123. NIGHTHARE AT 20,000 FEET Bob Wilson is flying home after a somewhat uncomfortable from a nervous breakdown, when to his horror he sees a green walking along the edge of the wing. And before long the grotesque figure starts to fly off the leading planes of one of the engines.

124. A KIND OF STOP WATCH Thomas McNulty scores a stop watch that has frozen all action in the world but his apartment and as often as he wishes to.

125. THE LAST NIGHT OF A JOCKEY Only a few hours before a race, and concludes that he has only been born to be a jockey. He would like to know something. The following day he suddenly wakes to find he has grown up to be a jockey nine feet tall.

126. LIVING COLL Annette buys her daughter an expensive talking doll and her husband Emily reacts to the high price. The doll seems Emily's double and when his family is used the doll Emerson reacts upon her should he ever try to get rid of him.

127. THE CLOMAN IN THE CAVE An alien war has developed all over the world and the death of the Earth people but a small community has managed to survive by accepting the advice of "The Old Man in the Cave," which unknown to them is really a computer.

128. UNCLE SMOKE Barbara Phillips has taken care of all her smoking Uncle Simon for 25 years for the sole reason of inheriting his stable estate. When Uncle Simon dies, his will names Barbara as the heiress to his estate, provided she looks after his latest invention—a robot that acts and thinks just like him.

129. NIGHT CALL A bad storm has broken and dropped a telephone wire across the grave of Sir Ian Douglas, the long-dead friend of Elva Kane. After the storm Elva Kane's beloved telephone rings, and two old lovers are reunited.

130. FROM ?-OVER AND OUT Colonel Cook crash lands and becomes awfully upset in an unexpected place called Earth. Cook explains and soon learns about young woman who had been shut into space when her own planet went out of control. He explains this name is Adam. She says her name is Eve.

131. THE 7TH IS MADE UP OF PHANTOMS Three soldiers on patrol become lost in the area where General Carter suffered his defeat at the hands of the Sioux Indians in 1874. His team stay when National Guard officers come looking for them, they walk up to the Carter-Burdick National Memorial. Reading the list which honors the men killed in the battle of 1874, they came across those of their three missing soldiers.

132. A SHORT DRINK FROM A CERTAIN FOUNTAIN During a fountain of youth, Gordon takes the doctor's order to bring him a highly experimental youth serum. Remembering to a fountain spring near Gordon's job is short lived, for the drug continues to work until Gordon becomes a baby.

133. NINETY YEARS WITHOUT SLUMBERING Sam Ferguson finds that when the magnificent grandfather clock



WILLIAM SHATNER in **NICK OF TIME** — ep43 (left), and in **NIGHTMARE AT 20,000 FEET** — ep123 (right).



given to him on the day he was born says ticking his own life will end. Finally Sam realizes that, "Clocks are made by men. God creates time. He can't catch up to his own hours, he can only live this as the future."

134. RING-A-DING GIRL Film actress Betty White stages a one-day-only show to identify as show most people away from the street. Pander's Day parade in her home town. When an alien crashes upon the pink grounds most of the residents of Havenville were safely away at the special show. However Betty now has died... she was a passenger on that fatal flight.

135. YOU DRIVE Oliver Pope, a preoccupied motorist, accidentally strikes down a boy but does not stop, leaving the helpless child dying in the street. Later that night he can begin a campaign of junior aggression. Finally acknowledging defeat, Pope gets into the car, which gives him strength to the police station.

136. NUMBER TWELVE'S LOOKS JUST LIKE YOU It is the year 2020 and the law for those reaching the age of eighteen is that they are given the Transformation, a process whereby all the physical imperfections that might cause dissatisfaction among the less endowed are eliminated. Females are turned into extremely beautiful women and males into strikingly handsome men. The problem is that everyone tends to look alike, but the Transformation also ensures that the people are... nevertheless, happy.

137. THE LONG MORROW Commander Starfield is to spend the next thirty years in suspended animation while on a probe in deep space. But after take-off, Starfield realizes that he does not want to return to Earth as a young man only to find his friends much older than himself, so he activates the suspended animation device.

138. THE SELF IMPROVEMENT OF SALVADORE Rodrigo Salvadore, from poor to a fortune teller. He makes 40 years of his life go on an old millionaire for a million dollars and a flesh apartment. His own boys back his youth as a year of two and a time from younger people. And from which he achieves a newfound mind and sophistication.

139. BLACK LEATHER JACKETS After many study three alien report back to base that the people on Earth are not worth saving, as their science, resources and history lie in the

past. James Henson realizes that Agents, the world's most advanced electronic computer, had failed deeply to save him, and because he is a police officer when he begins doing Mike the official police secretary.

141. SPUR OF THE MOMENT 18-year-old Anne Henderson is horse riding when she almost terrifyingly run down by another woman on horseback. It turns out that this frightening rider is Anne herself at the age of 40.

142. STOPOVER IN A QUIET TOWN Bob and Mike Fryer, a young married couple, awaken in the morning and find themselves in a strange house, and without any memory of how they got there.

143. SOUNDS AND SILENCES Russell G. Flemington is today's man whose wife has tolerated him for twenty years. But one night Flemington undergoes an unusual transformation, and when he awakens he finds that the diagnosis of sounds appear deafening to him.

144. QUEEN OF THE NILE Pamela Harris has renewed love war where apparently everything, youth, answers, the memory of control he enjoyed subjected to her. Harris when he comes at her looks at his new love. And Pamela's 79-year-old mother adds another dimension to her when Harris finds out she is really Pamela's dog friend.

145. WHAT'S IN THE BOX After dinner, bedroom Joe Brockton is found the morning after the night, and he is told that he has slain the woman whose programs depicting him in the company of his mistress.

146. THE MASK As midnight four people remove their masks at a Planet Ocean-New Orleans and discover a frightening change has taken place. Their faces have metamorphosed into the features of the people of their respective masks.

147. I AM THE NIGHT-COLOR ME BLACK Tom at a town meeting and the day fails to show any light of breaking day. Finally the sun still fails to rise, and the minister wonders what must happen to save mankind from the darkness of this.

148. THE ENCOUNTER In Person's attic Arthur Takasawa comes across a Japanese sword which has on it a label that reads from a Japanese officer in battle. But while Arthur handles it he strongly comes to know that Takasawa really murdered a surrendering enemy officer, before snatching away his sword.

149. CASAR AND ME Winifred Jonathan Was cannot get a hooking. When he is down to his last penny, his dummy

Little Center demands that he gets more money for both of them, even if he cannot get a hooking.

150. THE BOPARDY NOON Roger Ivan Kurbenko is a detective from the East on the West, and agent Yurloff is assigned to kill him before he can leave a crucial quarry for the United States. What results is a gripping battle of wits and warring agency between a killer and his victim.

151. AN OCCURRENCE AT OWL CREEK BRIDGE As a soldier during the American Civil War, Union soldiers pull the plank from beneath the feet of a Confederate spy. The soldier falls but the rope around his neck saves. Finding both of soldiers and every escape, the soldier makes good his escape and eventually reaches his plantation safe sound. His beautiful wife joyfully runs toward him, but he has handily gone to his neck the soldier's escape. He is called Owl Creek Bridge — his fantasy and his life are now dead.

152. MR. GARRITY AND THE GRAVES Janet Garrity arrives in Hagerman, Arizona, on a peaceful mission in the 1930s and then she can raise the dead, an ability he demonstrates by raising the life of a small run over by a wagon.

153. THE BRAIN CENTER AT WHIFFLE'S After factory president Wallace Whiffle's father reveals that all his employees without regard for their feelings or welfare in his bid to make his plant the most efficiently automated manufacturing establishment in the world, the board of directors replaces him with a robot.

154. COPE WANDER WITH ME Floyd Ramsey is a folk singer trying to achieve commercial success by picking up a song from deep in the backwoods. And since they finally make peace, a connection with his name is made.

155. THE FEAR Investigating a UFO sighting, state trooper Robert Franklin comes up with a report at least 100 times told. Franklin found the giant and colossal... it was merely a rabbit. The next morning the same the real culprit — a white alien in a big flying saucer, now fleeing in fear from the overwhelming light of his men.

156. THE BEWITCHIN' POOL One day a mysterious boy surfaces in the swimming pool of Jab and Spun. They dive in and follow him, and when they surfboard, find themselves in a black-magic parallel populated by happy children.

RANDALL AND HOPKIRK (DECEASED)

by Michael Richardson



JEFF RANDALL (MIKE PRATT) with MARTY HOPKIRK (KENNETH COPE)

Randall And Hopkirk was a detective series with a difference. It concerned the experiences of two detectives one of which happened to be a ghost. The series did not have, as one might expect, a super-natural slant, but rather it dealt with life with a ghost detective from a more mundane approach. It tackled a ghost partnership from a practical level with both the advantages and disadvantages of a detective having an invisible partner. With this format to work from the show's writers brilliantly added wit and humour to a show which was in essence a drama series.

So how did such a unique and clever show come about? Having worked together on *The Baron*, Monty Berman and extraordinary ideas man Dennis Spooner forged an extremely potent working relationship, which resulted in both *The Champions* and *Department 5*. For their next combined project Spooner's interest in ghosts provided a spark of inspiration, and influences from several feature films (namely *Here Comes Mr Jordan*, *Topper* and *Noel Coward's Blithe Spirit*), all contributed to the new series, *Randall And Hopkirk (Deceased)*. It was decided that the show would definitely be a detective series, because of the wide range of storylines it offered. Coupled with the supernatural

element, this would allow writers to approach the subject matter from a new direction. Sutely impressed by the concept, veteran film series writer Ralph Smart agreed to write the pilot installment, *My Late Lamented, Friend And Partner*. Smart had worked extensively for ITC on *The Adventures Of Robin Hood*, *The Buccaneers*, *The Adventures Of William Tell* and *Danger Man*. Spooner later admitted that Smart's enthusiasm convinced Lew Grade, then head of ITC Entertainment, to finance the series.

The late Mike Pratt portrayed Jeff Randall, a craggy looking, down-at-heel, usually broke, Private Investigator Pratt had previously appeared in guest-star roles in various ITC series *The Saint*, *Gideon's Way*, *Court Martial*, *The Baron*, *The Champions*, and no fewer than 4 different episodes of *Danger Man*. Kenneth Cope meanwhile played his ghostly partner, Marty Hopkirk. Though cast on the strength of his audition, Cope was asked to perform a screen test, in the ornate specially constructed on the back lot of Elstree, before being informed that the part was indeed his. His considerable experience in film series had been proven in *The Adventures Of Robin Hood*, *The Adventures Of William Tell* and

Ivanhoe. After these swashbuckling historical sagas, he returned to the mundane present for a couple of stints on *Coronation Street*. He also had a track record as a competent scriptwriter, working on Granada's comedy ghost hunter series, *Turn Out The Lights*. He also appeared in *The Avengers*, *Catweaze*, *Doctor Who* and more recently *Truckers*, where he played a vindictive commercial vehicle mechanic Australian Annette Andre made up the regular cast as Marty's widow, Jean, or Jeanie as she's affectionately known. She also carried a wide variety of experience encompassing television, appearing in *The Sentimental Agent*, *The Saint*, *The Baron*, *The Prisoner*, and *The Human Jungle*. Annette also had spent a period on the hospital soap opera, *Emergency Ward 10*, an early segment of *The Avengers*, and other video taped crime series, such as *Clane and Sergeant Cork*. After the success of *Randall And Hopkirk*, she continued along this vein of doing guest slots on *The New Avengers* and *The Return Of The Saint*.

Primarily designed to appeal to a trans-Atlantic audience, *Randall And Hopkirk (Deceased)* lacked a token American leading man, which other ITC series bandied as an imperative ingredient to secure an American sale. Whatever the reason, the

series never managed to obtain scheduling by any of the Networks, despite undergoing a name change *Stairside* to *My Partner, The Ghost*. Eventually the series emerged into syndication, sometime in 1973, where it impressively gained good ratings figures for the channels involved. As with the production team's previous endeavours, Monty Berman assumed the role of Producer, whilst Spooner's official credit was Executive Story Consultant. Vastly experienced director, Cynl Frankel, once again became Creative Consultant (as on *Department S*), and his duties included script editing, and adding to the overall input. Despite carrying this enormous load, Frankel also directed half a dozen episodes. The opening titles and closing credits were devised by Chambers and Partners, an outside company who had been responsible for previous ITC title sequences on *Department S* and *The Baron*. Incidentally, the London Street Map background seen in the end credits, showing City Road, East Road, Golden Lane, etc., is slightly North-East of the Borough of Clerkenwell, London, EC1.

The concept of the series was an unusual one, treading new ground in detective shows. Whilst in the process of investigating what appears to be a routine murder case, Marty becomes mistaken for Jeff, Dim consequences result as Sporenson (the man Jeff was investigating) places a contract on him! Meanwhile, Marty drives home in his red Mini, registration number BAP 245B. Parking the car, he casually strolls towards his apartment, which is actually situated in Lauderdale Road, Meda Vale, WS. Whilst crossing the road a head assassin knocks him down, and driving away leaves Marty dead! Kenneth Cope remembers filming the sequence in one take early one quiet Sunday morning, obviously to avoid interference from traffic or inquisitive bystanders. After the funeral, Jeff receives a number of mysterious phone-calls from someone pretending to be Marty, or so he assumes. However, entranced to Marty's grave, Jeff encounters the completely white-attired, spiritual Hopkirk. Together they decide to bring those responsible for his death to justice. However, Marty discovers that he is forced to make a tremendous sacrifice. In assisting Jeff's determined efforts to gain evidence, he reluctantly fails to return to his grave before daylight. Thus he violates an ancient curse, and consequently finds himself trapped as a ghost on Earth for a period of 100 years.

Naturally, as Jeff is primarily the only person who can see him, Marty decides to continue their partnership, creating a formidable, if erratic, combination. Though throughout the series he often inadvertently managed to land Jeff in embarrassing and at times dangerous situations, Marty would occasionally prove to be an excellent aid. For instance, he could inform Jeff if someone was hiding behind a door waiting to offer violence, thereby allowing his partner to prepare himself by knowing exactly what hazards lay ahead. Although being an apparition prevented Marty from interfering physically, he was quite capable of making his presence known. By simply blowing he could create hurricane conditions, while extreme concentration resulted in the shattering of mirrors, like in *Vendetta For A Dead Man*. Other nuisances



JEAN HOPKIRK (ANNETTE ANDRE) - FROM EPISODE 25.

he could achieve included causing cups to vibrate, and in the episode *Never Trust A Ghost*, putting a typewriter into action.

The supernatural element was principally adapted for comedy relief, never portrayed as horrific, in style or approach. This, and the usually witty, humorous rapport between Jeff and Marty, were certainly major strengths exhibited within the show. When losing an argument Marty could just vanish (complete with harpsichord sound effect), leaving Jeff talking to himself. And throughout the series, various people would overhear snippets of these conversations with the invisible and inaudible Marty, quickly arriving at the conclusion that poor Jeff was somewhat insane. This concept reaches its natural conclusion in *A Disturbing Case*, when Jeanie and her sister Jennifer (Jenny for short) have him committed to a mental hospital for observation. Judith Arthy played Jennifer again in another story, *The House On Haunted Hill*, due to Annette Andre suffering some illness which prevented her appearing. Hence Annette's segment in the opening titles is missing for this once,

replaced by a caption stating Arthy's name.

Of course Marty's irritating habits included appearing at the most inopportune moments, much to Jeff's continual annoyance; and these were mainly while he would be entertaining and attempting to romance girlfriends. These scenes were usually depicted at Jeff's apartment, a multi-functional single room (plus bathroom) dwelling, which improvises as living room, bedroom and kitchen. The large building where exteriors for this place were done stands on the corner of St John's Wood High Street, St John's Wood, NW8. For personal transport, Jeff owns a white Vauxhall Vectra, FD model, registration number RXD 998F. This vehicle had seen service in *Department S*, where it had been driven extensively by Stewart Sullivan.

Throughout the series, Jeanie came across as a melancholy character, still feeling the tragic loss of her husband, though unknown to her he still loves her from beyond the grave. Jeanie continued to live at the same address after Marty's death, with number 8 on the door, and also still continued to perform secretarial duties for



MARTY HOPKINS (KENNETH COPE) — FROM EPISODE 25

their Detective Agency, besides still being the proud owner of Marty's Mink, which after some sincere persuasion, Jeff borrows in *A Disturbing Case*, and *You Can Always Find A Fall Guy*. As expected, Marty does not exactly relish the thought of Jeff's style of driving, complaining constantly and suggesting that he drive a little slower and change gear somewhat more smoothly.

Various installments feature location work filmed around the Hertsmere district, close to what was Associated British Elstree Studios (now Cannon Elstree) where interiors were filmed. Dialogue in *A Sentimental Journey* mentions the A 2 and A 282 major roads, near Dartford, Kent. However the actual sections of highway utilized are the A1 Barnet By-Pass Dual-Carriageway, Galfrey Lane and Well End Road as it passes through the small settlement of Well End. This picturesque hamlet features again in *The Smile Behind The Veil*, though this time on "back projection" as several characters travel through it in a large limousine. This segment also includes footage shot at the redbrick bridge spanning Tykes Water Lake, perhaps more

recognizable when it appears in the opening titles of the Linda Thorson season of *The Avengers*. Whilst unconscious Jeff is unceremoniously dropped from the bridge into the water by a couple of thugs, where he proceeds to float downstream, apparently upon the verge of drowning. Meanwhile, Marty frantically urges a nearby angler, positioned at the lake's edge, to implement a rescue. Though by the time the rescue is effected Jeff has memorably materialized, himself a ghost, and dressed all in white, fixing Marty with a somewhat stern look. Another instance of a local location occurs at the conclusion of *A Sentimental Journey*, with Elstree Aerodrome doubling for the fictitious Longton Airfield, and all these locations are within a radius of 3 miles from the Studios.

Other scripts often called for Central London settings, hence the production team frequently visited the Capital for a mixture of outdoor shots. *My Late Lamented Friend And Partner* has several later scenes executed at St Paul's Churchyard and Cannon Street, EC4A. Also the Brook Street/Hanover Square meeting place

actually exists, near Oxford Circus, W1. But *What A Sweet Little Room*, has Mike Pratt and Annette Andre on location with the Vauxhall on Lambeth Bridge and Lambeth Palace Road, SE1, with the Albert Embankment and Big Ben prominent in the background. While, *Just For The Record*, sees second unit footage of the Vauxhall speeding along Victoria Embankment, SW1. Though perhaps the most impressive of these forays into the metropolis appears in *When Did You Start To Stop Seeing Things*, when we are witness to Marty casually standing on the corner of Harley Street and Marshfield Mews, W1. These specially crafted pieces were interspersed and augmented by stock footage of famous landmarks, Trafalgar Square, Tower Bridge, Piccadilly Circus, etc., etc., that were invariably shown to set the scene, and convey the vastness of the sprawling City.

Each installment averaged a turnaround completion of two weeks, which appears to have been typical for a Sixties film series. However there was a great tendency to overrun, probably on the grounds that a quality product needed time invested in it, besides money. This falling-behind caused pick-up shots and other additional work to be carried out within the shooting schedule of the current episode. Thus it is not totally surprising that the 26 episodes of the series required fourteen months before reaching completion. The first episode of the series was *My Late Lamented Friend And Partner*, followed by *For The Girl Who Has Everything*, and *But What A Sweet Little Room*; and apparently evidence to accurately identify the earliest installments appears in both the latter ones. There is a reprise type scene explaining exactly how Marty reached his spectral form after the titles of *For The Girl Who Has Everything*, and a similar scene partway through *But What A Sweet Little Room*. The final scene in the former escapade has the friendly Mrs Pleasance arriving, herself a ghost, having recently passed away, and before departing wishing the boys good fortune. These were obviously early installments, and the producers were clearly emphasizing the situation in order to establish the show's format. Another factor worth considering appears in the seance scene in the latter, also indicating that this was made near the beginning of production. Here Marty materializes differently, wearing a Roman toga, showing that neither his clothing nor supernatural powers had perhaps been fully defined yet.

Overall the earlier scripts seem extremely close to Spooner's original conception. Fake spiritualists, eccentric mediums, ghost hunters and haunted houses worked exceptionally well! Kenneth Cope enjoyed having other ghosts involved, and people who could see him, even if they were drunk or susceptible to psychic phenomena. He admitted that it provided a pleasant change to have another performer to act and react to besides Mike Pratt. Whatever the reason, the show underwent a contrasting alteration, assuming a straighter and more serious crime orientated approach. Marty remains as the only surviving fantasy element in several of these later escapades, though the change did not downgrade things, and *Tom Williamson's mystery, Who Killed Cock Robin?* is tremendously outstanding as a straight thriller. To assist this redirection, the late Ivor Dean was recruited,





GHOSTLY HOPKIRK (KENNETH COPE) IS VERY CONCERNED WHEN JEAN (ANNETTE ANDRE) RECEIVES A STRANGE PHONE CALL IN EPISODE 13.

becoming a semi-regular, Inspector Large. This character was not far removed from his tough portrayal of Inspector Teal, appearing intermittently in *The Saint*. Characterization-wise, Large was an ill-mannered and bombastic 'by the book' plainclothes police officer, always prepared to believe the worst when dealing with the unfortunate Jeff. Having experienced his acting abilities at close hand, Marty Berman (having co-produced the black and white episodes of *The Saint*) probably suggested Dean for the role.

Without any doubt, *The Ghost Talks* is undeniably the final episode. After spending an evening celebrating his birthday, Jeff and a stuntman friend return to Jeff's apartment, discovering that he had misplaced his door key. However remembering that a roof skylight was open, prompts his friend to climb up, get inside and open the door. Jeff now announces that he could do the same, and refusing to be dissuaded, climbs up and accidentally falls into the apartment, breaking both legs. Causing the construction of *The Ghost Talks*, having Jeff in a hospital bed after sustaining injuries, investigating an assignment. Hence Cope carries the entire storyline, as Marty relays an adventure he singlehandedly wrangled up years previously.

There are several other episodes which also deserve special mention. Whoever Heard Of A Ghost Dying features a scheme to dispose of Marty. The climax of this story involves a criminal claymoyon, Cool Purley (played by Charles Lloyd Pack, Professor Marks in *Strange Report*), carrying out full ceremonial exorcism at Marty's grave. Having fallen victim to his earlier attempts, Marty is not overly amused at circumstances, uttering the immortal line, "I'll get you for this, Purley, if it takes me

the rest of my death!" Although in *Never Trust A Ghost*, viewers are witness to the seldom seen alternative side of Marty's soul, as he wanders aimlessly through the City late at night, a somewhat forlorn and lonely figure unable to communicate with those around him. Basically the scenario revolves around Marty observing a murder, telling Jeff, who then goes through trials and tribulations to uncover the truth. Whilst under this pressure, his judgement and trust in Marty is naturally shaken, thinking that his friend has become a compulsive liar. Later on, Marty's exchange of dialogue with the eccentric Professor of Psychic Research are absolutely superb. This episode also sees the villains driving a white Lancia, registration number UBY 96F, which also appeared in *Vendetta For A Dead Man*, though it had been driven regularly in *Department S* by Annabel Hurst.

Then there is the terrific *Murder Ain't What It Used To Be*, with David Healy cavorting about as the 1930s American ghost gangster. The hilarious fight sequence between the two ghosts is the highlight, as several people in amazement watch various items flying about the room for no apparent reason. Also there is *All Work And No Pay*, where Jean is manipulated into believing that Marty has become a poltergeist, causing potentially harmful occurrences. And then enter the outrageous Foster Brothers, extrovert eccentrics in the extreme, insisting that they can be of assistance!

Returning to the actual production side, various individuals previously associated with other ITC film series also contributed their skilful efforts. Stunt co-ordination was professionally controlled under the guidance of Frank Maher, famous for his work on *Danger Man* and *The Prisoner*. Whilst the abundance of harpsichord

background music was composed by Edwin Astley, who had also provided the haunting theme tune. The series premiered Friday, 21st September 1960, in the ATV Midlands Region, and a couple of others. With the majority of the regions, including London Weekend and Granada, preferring Sundays, beginning transmissions on the 23rd. After initial runs, the series continued playing haphazardly throughout the early Seventies until its compulsory two repeats were completed. Although happily this was not the end, with the series re-appearing after being sold to the regions again in 1988.

The credit for the enduring qualities exhibited within *Randall And Hopkirk (Deceased)* belong to the late, great, Dennis Spooner. Steering away from the 'bizarre situations' that *Randall And Hopkirk's* contemporaries had made generally acceptable and popular, he propelled the show headlong and unashamedly into territory almost taboo, death. Now is probably not a good enough description for having a central character killed off in the first episode, only to have him return, albeit as a phantom. Fearing hostility towards this concept, Spooner expertly glossed it over with a jovial, subtle, humour content, culminating in something which could not possibly offend anyone. Within its boundaries the ultimate highpoints were undoubtedly the two-handed, Jeff and Marty relationship, complete with quickfire repartee. Plus exceedingly invigorating scripts, and magnificent performances from guest stars. Everything considered, the scripts offered a fine counter balance between fantasy/crime and humour/adventure, genuinely generating and creating an atmosphere all its own.





MARTY HOPKIRK LEANING ON HIS OWN TOMBSTONE

by John B. Aronson

THE COMPLETE EPISODE GUIDE TO RANDALL AND HOPKIRK (DECEASED)

1. MY LATE, LAMENTED FRIEND AND PARTNER:

After Marty Hopkirk is murdered while on a date, his ghost appears before his partner Jeff Randall. Marty wishes his death averted, and to ensure that Jeff will take care of his wife Jean Hopkirk. But he fails to complete his mission before noon, and in failing to return to his grave before daylight, Marty drastically makes an ancient curse which makes him earthbound for the next 100 years. And so the prison detective firm of Randall And Hopkirk (Deceased) is now in business.

2. BUT WHAT A SWEET LITTLE ROOM: Jeff attends a dance on his way home over a midnight snack, which proves to be a lovely, wealthy widow. N.B. Dana Hane, who plays Hane in *On The Beach*, appears in Madame Hane's the widow.

3. FOR THE GIRL WHO HAS EVERYTHING: Jeff is hired to investigate a haunted castle, and finds that the ghost who is haunting wealthy Kim Whitworth is her live husband.

4. A SENTIMENTAL JOURNEY: Jeff is assigned to escort a courier carrying ten thousand pounds worth of goods from Glasgow to London as the night express, and the courier handed over an delivery must be taken back to Scotland. But Jeff eventually learns that the real value of the assignment lies with that receipt.

5. YOU CAN ALWAYS FIND A FILL GUY: Jeff is framed by a phony man to meet police deadline from his gang's industrial espionage plot.

6. WHO KILLED COCK ROBIN? Economic Mrs. Howe with a haunting wealthy Kim Whitworth is her live husband. Jeff is assigned to investigate a murder, and the surviving relatives. Jeff is assigned to act as guardian to the angry as attempts to kill the birds have already been made.

7. THE SMILE BEHIND THE VEIL: Marty visits his own grave to watch his widow Jean place flowers over it. Her real life is a mystery. Cynthia Season, smiling behind her veil at a nearby funeral. Marty sends Randall investigating, and his partner finds two people claiming to be David Season, her son or man.

8. THE TROUBLE WITH WOMEN: Some long time Jeff is convinced her husband is having an affair with another woman. That other woman is really herself in disguise, just part of Jean split to follow Jeff for the mysterious murder of her husband.

9. IT'S SUPPOSED TO BE TACKLER THAN WATER: Jeff is hired to act as a guard and allow in only those who

wish to go to a house party. The party turns out to be something of a family reunion, but soon after by the guests begin to die in mysterious circumstances.

10. THAT'S HOW MURDER SNOWBALLS: On the trail of a killer, Jeff passes as a one-man mind reading act, and with Marty's invisible help, becomes a star in both the entertainment and newspaper worlds.

11. VENDETTA FOR A DEAD MAN: Jensen plans taking revenge against Marty by using it so that it will take place next year in the month after his arrest by him. Now that he has escaped and finds that Marty is dead, Jensen heads for Jean instead.

12. WHOEVER HEARD OF A GHOST DYING?: Halloworth, the leader of a gang, is aware that Jeff has a ghost for a partner, and so always discusses his criminal plans when Marty is around. Halloworth's successful rise results in him pulling the crimes and in Jeff being blamed by the police for them.

13. NEVER TRUST A GHOST: Marty says he has witnessed a murder but when Jeff refuses over with the police they find the victim is still alive and unharmed. A few stark incidents later, Jeff and Jeff begin to believe the ghost exists in a fantasy world, populated by figures of their own imaginations.

14. HONEY TO BURN: An old friend of Jeff's offers to eat him in a plot to help a currency racket which are being withdrawn from circulation and are to be incinerated in the Battersea Power Station furnaces.

15. THE GHOST TALKS: An accident has confined Jeff to his bed, where he becomes a captive audience for Marty who starts on talking him of a case he handled entirely on his own before his death. It was a case of unusual importance assuming when Jeff was out of control, and which Marty had never mentioned.

16. ALL WORK AND NO PAY: By making furniture and fittings repeatedly by at all directions in Jean's apartment, one would looking behind detective but that Marty is crying on contact her.

17. WHEN THE SPIRIT MOVES YOU: There are subtle things a ghost detective can do better than humans - and one is to see to his unseen bodyguard. But the man Marty has to watch can see too.

18. JUST FOR THE RECORD: Jeff and Jean have been engaged to see a concert to beauty contest events. But rather

than romance Jeff sees her face. Her just beauty commander is somehow linked with an important man's murder plan so will seem documents from the Public Records Office which will be necessary and thereby prove he is the rightful King of England.

19. COULD YOU RECOGNISE THE MAN AGAIN? After Jeff and Jean become witnesses to the murder of a prostitute released by a rival, Jean becomes abducted, and not even a ghost can find her.

20. THE MAN FROM NOWHERE: Jean is suggested when she finds a very presentable young man in her apartment, and very much at home, and witnesses suggested when he claims to be the reincarnation of her late husband, Marty.

21. THE GHOST WHO SAID THE BANK AT MONTE CARLO: Marty's Aunt Clara plans an evening of \$80,000 in roulette in Monte Carlo by applying their ball proof system, said to have been Jeff's her boyfriend. But Aunt Clara's winning formula attracts the attention of various crime syndicates who will stop at nothing to get it.

22. A DISTURBING CALL: Jean and her sister Jennifer leave a tape recorder running at Jeff's office, which soon confirms their concerned appreciation that he is having imaginary conversations with Marty as though he were still alive. And their evidence is enough to have Jeff investigated into a psychiatric nursing home.

23. WHEN DID YOU START TO STOP SEEING THINGS? Jeff comes longer to see how his ghostly partner Marty has only that, but Jeff seems not even appear to be back-and-forth. It is tough to be his partner as about Marty.

24. THE HOUSE ON HAUNTED HILLS: Jeff is hired by small estate agent to investigate Martin's Manor because rumors that it is haunted are making it difficult to sell. But the investigation is made difficult by his partner, because Marty is afraid of ghosts.

25. MURDER AIN'T WHAT IT USED TO BE: Paul Krutner comes to watch to the pair of reentering in America and as a partner. Buddy Spans, when the double-crime-and-kill party. Jeff has been haunting Krutner ever since his earthly demise for never appearing in killing him. Now Buddy wants Marty to go to South of Krutner, or else Jeff will suffer.

26. SOMEBODY JUST WALKED OVER MY GRAVE: When Marty seems that suddenly a case going with his grand Jeff goes to investigate and deliberately holds the light of a was garbed in 18th century clothing.

LAUREL & HARDY

by John B. Anglos

Laurel and Hardy, the funniest comedy duo of our time, were two friends (one English, the other American), who together made it good from the golden age of silent pictures through to sound, from the slapstick, custard pie routines to the deep characterization and expressive mannerisms of their hilarious films.

The teaming-up of Stan Laurel and Oliver Hardy was begun by fate, and completed by Leo McCarey, the talent scout of Hal Roach (the prestigious owner of one of the most successful and prolific comedy studios of the twenties and thirties). McCarey had become familiar with both of these up-and-coming stars as he had watched them in the early twenties individually at work at other studios. He had been impressed. A few years later, in 1926, McCarey learnt that by sheer chance both comedians were under contract to Roach, he...but let us start the story at the beginning.

Stan Laurel was born Arthur Stanley Jefferson on 16th June, 1890, in the northern English town of Ulverston (which is close to the Scottish border). His father, Arthur J. ("A.J.") Jefferson was a complete showman, a man who directed his own plays, which he also performed in his own theatres. Jefferson's wife, and Stan's mother, was Madge Metcalf, an actress of distinction, who graced her husband's plays, and who together, provided an active background of theatre, melodrama and comedy for their son to grow up in.

After years of touring, Jefferson decided to settle his family in Glasgow, where he leased the famous Metropole Theatre. Not long after, Stan resolved to become a professional comedian. As a schoolboy Stan was encouraged by his teachers to be funny, often gathering in groups to watch him perform. Now at sixteen, Stan put an act together from various comedians he had seen on stage, and applied for an audition at A.E. Piccadilly's small theatre in 1908. Piccadilly liked Stan, and decided to give him a chance. On his opening night, as luck would have it, Stan's father just happened to be in the audience. Mr. Jefferson was dismayed. He wanted to keep Stan away from the insecurities of the acting profession and so was training him to become a theatrical manager, with the aim of one day taking over the family business. But as well as being dismayed, Jefferson was also delighted with his son's performance, and immediately set about seeking a better opportunity for him. He found that opportunity in a friend of his, a producer, who hired Stan, and in 1907 took him on tour. Stan began with supporting roles in melodrama and dance, and ended up as a featured comedian. From here, Stan went to the Fred Karno Company where he learnt much about comedy and pantomime. Karno was so impressed with Stan that he made him the understudy of one of his leading performers, the then unknown Charlie Chaplin. The two comics soon became very close friends.

After the Karno Company's successful tour of America in 1912, Stan decided to remain in the States, and spent the next fourteen years performing in American



THE BOYS ON SET WITH HAL ROACH

vaudeville. This was a period where he encountered much insecurity as he had to keep moving from one place of employment to another in order to remain in work, and it was at some time during this period when he changed his name to Stan Laurel. Eventually, Stan's numerous performances at vaudeville attracted a film company, and in 1917 he made a one-reel comedy, NUTS IN MAY. This led to a Universal Pictures contract, where he starred in a series called HICKORY HIRAM. The contract was short lived and Stan found himself back at the short dramatic sketches, songs, dances and acrobatic feats that made up the vaudeville variety shows. But by 1918 he was back in films, working on and off for the next eight years, with every now and then making the odd film for Hal Roach, who was growing to like him more and more. By 1926 Stan was able to settle in Los Angeles to a more secure life after signing up with Hal Roach, his first long-term contract. Stan was delighted to be at the Hal Roach studios for now he was not only a performer with security, but also a much respected gag man and director.

Oliver Hardy was born Norvell Hardy on 16th January, 1892, to a distinguished Georgian family in Harlem, USA. Oliver's father was a leading figure, being a popular lawyer and politician, but died when his son was only ten years old. Oliver and his mother then moved to nearby Madison, in Georgia, where they bought a small hotel. It was at this hotel that the young Oliver would gain the background which he would later draw upon as an actor. As a child he developed the pastime of "lobby watching". Oliver would simply sit in a lobby day after day and just watch the people coming and going. From the men and women Oliver studied as they went about their business, he was able to sculpture the characters he would one day play in the movies. He and Stan didn't just dream up their world-famous characters. As Oliver once said, "People seem to think that these two fellows aren't like anybody else. I know they're dumber than anyone else, but there are plenty of Laurels and Hardys in the world."

Hardy is proud of his full name. It has a distinguished air about it. His first name, "Norvell", was derived from his mother's



YOU'RE DARN TOOTIN' (1928)



YOU'RE DARN TOOTIN' (1928), WITH CHRISTIAN FRANK AS THE COP



LEAVE 'EM LAUGHING (1928), WITH LANDLORD CHARLIE HALL

maiden name. His father's first name was Oliver, and after his death, Hardy honoured his memory by adopting that as his own first name, now becoming Oliver Norvell Hardy. At eight years of age, Oliver sang with

a fine soprano voice, an ability which featured him with the Coburn's Minstrels as they went on tour. At fourteen, Oliver was sent to the Georgia Military College, and later studied law at the University of



NIGHT OWLS (1930)

Georgia. At eighteen (1910), Oliver opened a movie theatre which he ran for three years. The fun-loving Oliver became highly inspired by the countless comedy films he viewed whilst running them on his silver

screen, so in 1913 he journeyed to Jacksonville in Florida to take part in the moving pictures that had become so dear to him. He found work almost straight away, joining the Lubin Motion Pictures company as a comedy villain.

For the next five years, Oliver worked consistently in Florida, occasionally travelling to New York where he made additional comedy shorts for VmComedies and Edison Pictures. By the end of 1918 Oliver took up permanent residence in California where he acquired regular supporting roles with many of the day's well established comedians, like the extremely popular Larry Semon. Oliver had some short contracts, but he was mainly a freelance actor, and as such was able to find many parts. After completing approximately two hundred films (many of which are now lost), Oliver undertook a freelance job in 1926 that took him to the Hal Roach studios where he was invited to become a part of the film company's stock of very good comedians. Oliver accepted and was put on a long-term contract.

So now it is 1926, and both Stan Laurel and Oliver Hardy are at the studios of master film-producer, Hal Roach. However, it is still too early for the production of those famous "Laurel and Hardy" films, as the two geniuses have not yet been paired. Each has arrived at the Roach studios individually, and although they did not really know each other, the birth of their great filming career and their deep friendship was drawing near.

Later that same year, the legs of Stan and Oliver began to touch. Stan was the creative person behind the camera directing GET 'EM YOUNG, and Oliver was the laughter-maker in front of the camera playing a butler. Some time after this Stan was drawn back into acting, and it just happened that he and Oliver were beginning to appear in the same Hal Roach comedies. They were not together as a team, but simply as two members of the cast. For example, in SUGAR DADDIES (released 1927), Stan is playing an attorney and Oliver is playing the butler of James Finlayson. Neither did the boys have star billing, that credit being earned by Finlayson.

The next important development came in the form of the film WITH LOVE AND HISSES (released 1927), a hilarious army situation comedy which had Stan and Oliver working together for the first time. This was followed by SAILORS BEWARE (released 1927), in which Stan and Oliver were actually co-starred for the first time, but still did not appear as a team.

Sugar Daddies, With Love And Hissees, and Sailors Beware, were all probably made in 1926, and by 1927 Leo McCarey (who as well as being a talent scout, was also a regular contributor to the gag and story sessions of the Hal Roach comedies), had fully noticed just how well Stan and Oliver went together and felt it would be a good idea to feature them as a team. What he particularly liked about them was that their contrasting figures acted as a perfect foil for one another, and by combining their profound understanding of humour and their characterization, McCarey felt he could produce a highly entertaining comedy team. Thus McCarey encouraged their parts in the comedies to grow larger, while at the same time the roles of the other actors grew smaller, until the situation arose where Laurel and Hardy would have star billing.



THE MAGIC OF LAUREL AND HARDY



WRONG AGAIN (1929), WITH PRIZE HORSE, BLUE BOY



THE BOYS SELLING CHRISTMAS TREES IN CALIFORNIA ENCOUNTER JAMES FINLAYSON IN BIG BUSINESS (1929)



OUR RELATIONS (1936), WITH ARTHUR HOUSMAN



BELOW ZERO (1930), WITH LEO WILLIS



TUT FOR TAT (1935), WITH CHARLIE HALL AND MAE BUSCH, NB: SEQUEL TO THEM THAR HILLS (1934)

with the other actors occupying the supporting roles.

So which was the first official Laurel and Hardy film? Much confusion surrounds this question, as careful production records by the film company were not kept. Not only were their films not shown in the order they were made, but also the Hal Roach films were being released by two different distributors at the same time. Therefore, no accurate record of the Laurel and Hardy films can be compiled in the order they were made in, but only in the order that they were released.

But anyway, we do know that at some time in 1927 the resourceful Leo McCarey, with the help of the Hal Roach staff, had transformed Stan and Oliver into Laurel and Hardy, thereby creating a very funny and endearing comedy team. By 1928 Laurel and Hardy had fully evolved the two characters they would always play, the child-like chap whose intelligence never matured, and his clever, aristocratic friend with the fine mannerisms, but who could make even dumber mistakes.

Now the world had been given a fabulous gift. Laurel and Hardy went on to make many more films for us, and by the time they retired they had totalled one hundred and five. Laurel and Hardy possessed that extra depth, that intangible magic that made them very warm and adorable comedy giants, in short, the greatest comedy team in film history.

A BRIEF GUIDE TO LAUREL & HARDY'S RELIABLE SUPPORTING CAST

JACK HILL appeared in 34 of Laurel and Hardy's films, though it is unlikely you would remember him. He always played the man in the distance, the face in the crowd. He was one of the guys used to create background atmosphere. For example, in *THE BATTLE OF THE CENTURY* and *ANY OLD PORT*, Hill was a ringside spectator of the boxing matches; in *BLOTTO* he was an extra in the night-club scenes; in *SEBISG* he was a passerby at the railway station; in *THE CHIMP* he was in the circus audience, and in *BEAU HUNKS*, Hill was one of the new Foreign Legion recruits alongside Laurel and Hardy.

STANLEY (TINY) SANDFORD made 23 films with Laurel and Hardy, and he was used in much the same way as Jack Hill, for example, as a dental patient in *LEAVE 'EM LAUGHING*, and as a waiter in *THEIR PURPLE MOMENT* and in *BLOTTO*. On occasion he would actually tangle with the boys and thereby acquire a bigger role in the film, as in *FROM SCUP TO NUTS* where Stan spills soup all over him, and in *THE HOOSE-GOOW* where he plays a prison guard who beats the pants of Laurel and Hardy as they try to escape.

SAM LUFKIN supported Laurel and Hardy 39 times in a similar vein to Jack Hill and Stanley (Tiny) Sandford, and as such he was a waiter, a peddler, a ship's doctor, a boxing referee, a party guest, a prison guard, and so on.

CHARLIE HALL is more recognizable than the other supporting actors as he tended to be at odds with the boys much more often. For example, in *LEAVE 'EM LAUGHING* (1928), Charlie Hall is the infuriated landlord who, after a fight, has Laurel and Hardy evicted in *THEY GO BOOM* (1929). Charlie is again the disoriented landlord evicting the boys when with one



STAN LAUREL WITH HIS DAUGHTER

accident after another Laurel and Hardy have demolished half his boarding house. In **LAUGHING GRAVY** (1931), Charlie is yet again the victimized landlord at the hands of Laurel and Hardy's accident-prone incompetence. He orders them to leave, but after learning he is unable to evict them as his residence has just been put under quarantine, he finds that he just cannot tolerate Laurel and Hardy's painful mishaps any more, so he shoots himself.

JAMES FINLAYSON was the most easily recognisable supporting actor of all. He played very many different parts, like the angry customer in **BIG BUSINESS**, the soda jerk in **MEN O' WAR**, the eccentric butler in **NIGHT OWLS** and **CHICKENS COME HOME**, but he is most readily identifiable as the aristocrat, the millionaire, the man in authority or as the man of position. And so we find him as Lord Rochester in **THE DEVILS BRDTH**; an army general in **PACK UP YOUR TROUBLES**; a prison governor in **THE SECOND HUNDRED YEARS**; a judge in **DO DETECTIVES THINK?**; the proprietor of a washing machine company in **HATS OFF**; a circus ringmaster in **THE CHIMP**; a schoolteacher in **PARDON US**; a store owner in **LIBERTY**; and so on. Pulling the dumfounded face was his trademark, and with Laurel and Hardy's countless mistakes and accidents coming his way, Finlayson had many occasions in which to be dumfounded.

BILLY GILBERT played a worthy fellow, and a most suitable part for his strong, dominant voice was that of the arrogant chap who was always quick to lose his

temper. In **THE MUSIC BOX**, Gilbert meets Laurel and Hardy half way down a huge flight of stairs which consists of hundreds of steps. He demands that they go back down with their heavy load because he, being an educated man with letters after his name, is too big and important to be expected to walk around, even if there is room to do so. When Laurel and Hardy refuse, we see a grand acting performance by Gilbert who displays his loss of temper. "What me?" he exclaims. "Professor Theodore von Schwarzenhoffen, M.D., A.D., D.D.S., F.L.D., F.F.F. and F. should walk around? This is an outrage!" A very fine rendition of intellectual snobbery by a very fine actor.

EDGAR KENNEDY tended to be cast as the frustrated policeman who always got the bad end of the stick. In **LEAVE 'EM LAUGHING**, Kennedy's pants fall down to his ankles whilst trying to untangle a traffic jam. In **THE FINISHING TOUCH**, Kennedy is called onto the scene to keep Laurel and Hardy quiet as they go about building a new house nearby a hospital. In the process Kennedy acquires a black eye, then gets covered in glue whereupon the house shingles fell and got stuck all over him. In **UNACUSTOMED AS WE ARE**, Kennedy returns home from the boat to a family misunderstanding and this time gets the black eyes from his wife, and in **NIGHT OWLS**, Kennedy plays a burgling police officer who tries to get into the police chief's good books by solving the crime that he takes Laurel and Hardy into committing.

WALTER LONG always played the part of

the very bad baddie. He could make himself appear really mean and cruel for the cameras. In **ANY OLD PORT**, he tangles with Laurel and Hardy who are trying to save the girl he is forcing to marry him. In **THE LIVE GHOST**, Walter Long plays a heartless sea-captain. In **GOING BYE-BYE**, he plays a hardened criminal bent on revenge after Laurel and Hardy's evidence sentences him to life imprisonment. In **PICK A STAR**, he plays a Mexican tough guy, and in **PARDON US**, Walter Long plays 'The Tiger', a wily convict.

MAE BUSCH normally played the married woman, and so in **UNACUSTOMED AS WE ARE**, **THE FIRST MISTAKE**, **SONS OF THE DESERT** and **THE BOHEMIAN GIRL** she is Oliver's wife, Mrs. Hardy. In **THEM THAR HILLS** and **TIT FOR TAT**, Mae Busch plays Charlie Hall's wife. In **THE LIVE GHOST**, she is the wife of a drunken sailor, and she also plays the wife in **THE FIXER UPPERS**.

These were the main supporting actors in the Laurel and Hardy films, but there were many others too, like **HARRY BERNARD** who made 26 appearances, **BALDWIN COOKE** with 30 appearances, and then there was **CHARLIE ROGERS**, **CHARLIE YOUNG**, **CHARLIE CHASE**, **ED BRANDENBERG** and quite a few others. And with the regular writers, directors and the same producer, one would imagine that the film company Laurel and Hardy worked in (i.e. Hal Roach studios) must have been imbued with a strong family atmosphere. Maybe this is why there was so much warmth and magic in the films of Laurel and Hardy.



THE COMPLETE LAUREL & HARDY FILMOGRAPHY

NO	YEAR	TITLE	MOVIE	PRODUCTION CO	NO	YEAR	TITLE	MOVIE	PRODUCTION CO
1	1917	LUCKY DUCK	30	G. W. ARNOLDSON	57	1926	THE GOOD TURN	30	HAL ROACH
2	1918	FIFTY FIFT MINUTES FROM HOLLYWOOD	30	HAL ROACH	57	1926	HEAD HERRING	30	HAL ROACH
3	1918	QUICK SCOP	30	HAL ROACH	58	1926	ON THE LOOSE	30	HAL ROACH
4	1918	SLEEPING BEGGAR	30	HAL ROACH	59	1926	HELMETED	30	HAL ROACH
5	1918	LOVE 'EM AND WEEP	30	HAL ROACH	60	1926	ANY CLEVER?	30	HAL ROACH
6	1918	WHY GIRLS LOVE SAILORS	30	HAL ROACH	61	1926	THE MARRIAGE	30	HAL ROACH
7	1918	WITH LOVE AND HISSSES	30	HAL ROACH	62	1926	THE DUMP	30	HAL ROACH
8	1918	SUGAR SCOTCH	30	HAL ROACH	63	1926	COUSIN TIGER	30	HAL ROACH
9	1918	SAILORS' BEHAVIOR (A K A SHIP'S HERO)	30	HAL ROACH	64	1926	SCAMP	30	HAL ROACH
10	1918	THE SIXTH HUNDRED YEARS	30	HAL ROACH	65	1926	WASH UP YOUR TROUBLES	30	HAL ROACH
11	1918	CALL OF THE CUCKOOS	30	HAL ROACH	66	1926	TWENTY FIRST MARRIAGE	30	HAL ROACH
12	1918	HIS BOY	30	HAL ROACH	67	1926	TOWNS IN A HURRY	30	HAL ROACH
13	1918	ON DETECTIVE THUMB	30	HAL ROACH	68	1926	THE TWO	30	HAL ROACH
14	1918	POTTERING IN A SHED	30	HAL ROACH	69	1926	MY AUNT MARY	30	HAL ROACH
15	1918	THE BATTLE OF THE CIGARETTE	30	HAL ROACH	70	1926	THE DEVIL'S BROTHER (A K A DAWG)	30	HAL ROACH
16	1918	LET'S GO AWAY	30	HAL ROACH	71	1926	THE WEDDING MARRIAGE	30	HAL ROACH
17	1918	THE SLEEPING BEGGAR	30	HAL ROACH	72	1926	SLIP OF BOOTS	30	HAL ROACH
18	1918	THE FRODOG'S TOUCH	30	HAL ROACH	73	1926	WILD ROSES	30	HAL ROACH
19	1918	ROCK SCOP TO HATS	30	HAL ROACH	74	1926	BETTY BOOTS	30	HAL ROACH
20	1918	THEIR OWN THINGS	30	HAL ROACH	75	1926	SONS OF THE DESERT	30	HAL ROACH
21	1918	THEIR OWN THINGS	30	HAL ROACH	76	1926	SLAYER THE LION	30	HAL ROACH
22	1918	SHOULD MARRIED MEN SMOKE?	30	HAL ROACH	77	1926	POLYDOR PARTY	30	HAL ROACH
23	1918	THEY TO BED	30	HAL ROACH	78	1926	WEDDING BEE	30	HAL ROACH
24	1918	THEY TO BED	30	HAL ROACH	79	1926	THEIR OWN THINGS	30	HAL ROACH
25	1918	THEY TO BED	30	HAL ROACH	80	1926	THEY TO BED	30	HAL ROACH
26	1918	THEY TO BED	30	HAL ROACH	81	1926	THEY TO BED	30	HAL ROACH
27	1918	THEY TO BED	30	HAL ROACH	82	1926	THEY TO BED	30	HAL ROACH
28	1918	THEY TO BED	30	HAL ROACH	83	1926	THEY TO BED	30	HAL ROACH
29	1918	THEY TO BED	30	HAL ROACH	84	1926	THEY TO BED	30	HAL ROACH
30	1918	THEY TO BED	30	HAL ROACH	85	1926	THEY TO BED	30	HAL ROACH
31	1918	THEY TO BED	30	HAL ROACH	86	1926	THEY TO BED	30	HAL ROACH
32	1918	THEY TO BED	30	HAL ROACH	87	1926	THEY TO BED	30	HAL ROACH
33	1918	THEY TO BED	30	HAL ROACH	88	1926	THEY TO BED	30	HAL ROACH
34	1918	THEY TO BED	30	HAL ROACH	89	1926	THEY TO BED	30	HAL ROACH
35	1918	THEY TO BED	30	HAL ROACH	90	1926	THEY TO BED	30	HAL ROACH
36	1918	THEY TO BED	30	HAL ROACH	91	1926	THEY TO BED	30	HAL ROACH
37	1918	THEY TO BED	30	HAL ROACH	92	1926	THEY TO BED	30	HAL ROACH
38	1918	THEY TO BED	30	HAL ROACH	93	1926	THEY TO BED	30	HAL ROACH
39	1918	THEY TO BED	30	HAL ROACH	94	1926	THEY TO BED	30	HAL ROACH
40	1918	THEY TO BED	30	HAL ROACH	95	1926	THEY TO BED	30	HAL ROACH
41	1918	THEY TO BED	30	HAL ROACH	96	1926	THEY TO BED	30	HAL ROACH
42	1918	THEY TO BED	30	HAL ROACH	97	1926	THEY TO BED	30	HAL ROACH
43	1918	THEY TO BED	30	HAL ROACH	98	1926	THEY TO BED	30	HAL ROACH
44	1918	THEY TO BED	30	HAL ROACH	99	1926	THEY TO BED	30	HAL ROACH
45	1918	THEY TO BED	30	HAL ROACH	100	1926	THEY TO BED	30	HAL ROACH
46	1918	THEY TO BED	30	HAL ROACH	101	1926	THEY TO BED	30	HAL ROACH
47	1918	THEY TO BED	30	HAL ROACH	102	1926	THEY TO BED	30	HAL ROACH
48	1918	THEY TO BED	30	HAL ROACH	103	1926	THEY TO BED	30	HAL ROACH
49	1918	THEY TO BED	30	HAL ROACH	104	1926	THEY TO BED	30	HAL ROACH
50	1918	THEY TO BED	30	HAL ROACH	105	1926	THEY TO BED	30	HAL ROACH
51	1918	THEY TO BED	30	HAL ROACH	106	1926	THEY TO BED	30	HAL ROACH
52	1918	THEY TO BED	30	HAL ROACH	107	1926	THEY TO BED	30	HAL ROACH
53	1918	THEY TO BED	30	HAL ROACH	108	1926	THEY TO BED	30	HAL ROACH
54	1918	THEY TO BED	30	HAL ROACH	109	1926	THEY TO BED	30	HAL ROACH
55	1918	THEY TO BED	30	HAL ROACH	110	1926	THEY TO BED	30	HAL ROACH

VOYAGE TO THE BOTTOM OF THE SEA

by John B. Anglos



THE SEAVIEW

Voyage To The Bottom Of The Sea was the exciting hour-long television series from the Sixties which featured imaginative science-fiction concepts, suspense-filled mystery stories, colourful explosive action and thrilling high adventure. The 110 dramatic episodes were set deep beneath the roaring abysses of unexplored ocean depths, on uncharted exotic landscapes or aboard the sleek nuclear-powered submarine, christened the *Seaview*.

Voyage To The Bottom Of The Sea was the brainchild of Irwin Allen, the multi-genius who achieved fame and universal popularity with his outstanding productions in the field of television sci-fi. Irwin Allen was born in 1916 in New York city, and majored in journalism and advertising at Columbia University before settling out to Hollywood at the age of 22 to become the editor of a magazine. In 1939 he moved on to write, direct and produce a long-running radio programme, and by 1944 he was operating his own literary agency whilst writing a nationally syndicated movie-fan column. He next entered television where he created the first celebrity panel show in America, before embarking on his film career where he produced the 1951 *DOUBLE DYNAMITE* for RKO, a comedy starring Frank Sinatra and Groucho Marx. In 1953 his genius was officially acknowledged with an Academy Award for best documentary for *THE SEA AROUND US*, which he wrote, produced and directed.

1956 saw Irwin Allen's first special effects film, *THE ANIMAL WORLD*, which contained dinosaur scenes brought to life by the renowned stop-motion animators Willis H. O'Brien and Ray Harryhausen. Four years later, Irwin Allen was moving towards sci-fi with his remake of the science-fiction *THE LOST WORLD* (1960), and in 1961 he made his first science-fiction film *VOYAGE TO THE BOTTOM OF THE SEA*, which he also wrote and directed. The advanced engineering concepts found in the *Seaview*, a submarine which looked more like a living life-form than a mechanical device, the stunning special effects and the lingering impending doom threatening mankind on a global level were enthralling elements which captured the imagination of an elated audience. The immense appeal of the film enticed Irwin

Allen to return to his seafaring concept with the aim of creating further adventures for the crew of the streamlined *Seaview*. But the master film maker was not content in making a mere sequel to his successful underwater film, but an entire television series! And so in 1964, the world was greeted by Irwin Allen's TV series *VOYAGE TO THE BOTTOM OF THE SEA*.

THE BASIC STORY OF VOYAGE

America's desire to probe deep within the mighty oceans' unexplored fathoms to uncover nature's most zealously guarded secrets, in the hope of establishing new knowledge for the benefit of mankind, has resulted in the most advanced technology of the free world being assigned to the Nelson Institute of Marine Research. The end product is a highly sophisticated underwater laboratory in the form of a nuclear-powered submarine, affectionately known as "the *Seaview*."

This craft of the future, with many of its fantastic devices and advanced mechanical instrumentation, was created and built by the brilliant engineer-scientist, Admiral Hanniman Nelson U.S.N. (Ret.), the director of the Institute. The *Seaview's* sleek design satisfies the rigorous hydrodynamic demands for the exploration of the bottom of the sea, whilst her atomic power plant can propel this amphibious craft to incredible depths never before attained.

The *Seaview* is, in fact, "the world's first non-military nuclear submarine designed for research and exploration of the mysteries of the sea." Even so, her actual design serves a two-fold purpose, for the *Seaview* is also "the world's mightiest weapon afloat, assigned to the United States' most dangerous secret missions." And as such the *Seaview* is "dedicated to the fight against the forces of great cataclysmic upheavals of nature which threaten whole populations, and to the purpose of thwarting Cold War aggression by the enemy's military forces." However, in the course of her many missions, the *Seaview* has often risen above and beyond the call of duty, standing firm against even greater nefarious threats from unimaginably malignant monsters and hell-bent alien menaces after global domination of our Earth. And so, the *Seaview* has

demonstrated on countless occasions that she is indeed a true guardian, not only for the free world, but for all of mankind.

With the Earth's most advanced submarine now built, the *Seaview* stands ready for her maiden voyage, where she will be tested to ascertain just how well she can function. Her creator, Admiral Nelson (the world's greatest scientist), has been assigned the post of command, and with him are his heroic captain, Lee Crane, and Commodore Emory, the ship's doctor and the world's greatest marine life specialist. Also aboard are three highly important observers in the form of Admiral Crawford, psychiatrist Dr. Susan Hiller, and Congressman Parker. Their task is to determine the budget to be allowed Nelson for further experimental research.

The extensive sea trials of the atomic submarine are scheduled to include the extreme conditions prevalent around the North Pole region, as well as the standard tests of speed, endurance and manoeuvrability. The *Seaview* commences her trials and all goes well, but suddenly she is repeatedly struck by a savage bombardment from a deluge of shifting icebergs. Upon surfacing, the crew gaze in disbelief up at the horrifying sight of a sky on fire. By some leak of nature, the Van Allen Belt, a belt of radiation encircling the Earth, is ablaze, and is melting the tons of frozen water around the North Pole. If this condition is not averted soon, all the civilisations of the Earth will be either burnt to a cinder by the rapidly escalating temperature, or flooded out of existence in just a short time. And only the advanced technology of the *Seaview* stands between mankind and extinction.

The course of action is determined. A missile must be fired into the heart of the radiation belt, thereby setting up a chain explosion which will blow out the fire. But as the *Seaview* rushes towards the rapidly melting wastes of the North Pole, the speedy craft's atomic power inexplicably fails. Switching over to the reserve power of the auxiliary engines, Captain Crane investigates the power room where he discovers that Dr. Susan Hiller is a saboteur, now suffering from radiation poisoning contracted when she wrecked the atomic plant that runs the *Seaview*.





ADMIRAL NELSON (RICHARD BASEHART) STRUGGLES WITH THE CONTROLS OF THE FLYING SUB IN "TERROR ON DINOSAUR ISLAND" (EP#48).

With seconds ticking away to zero hour, the *Seaview* can only watch on helplessly as the impending doom as it grows in stature, for the crippled craft now stands deprived of the necessary energy needed to launch her missiles. But the ever-alert Crane dons a frogman's outfit and swims out to the fringing pin, whereupon he attaches a self-firing device to the missile. The missile is successfully launched, and as the *Seaview* surfaces, it explodes along the path of the radiation belt, blowing out the fire.

America's latest and most exciting development has passed her sea trials with flying colours. Admiral Nelson sets course for home, and the *Seaview* jubilantly heads for the welcoming shores of the United States under cool blue skies.

THE TV SERIES

None of the actors in the 1961 film, with the exception of Delbert Monroe who played the ship's technician, Kowalski (later Kowalski), moved over to the TV series. All time big names such as Peter Lane (who played Commodore Emery), could not be tied down to a series when their life's work lay in the cinema. Thus we find that Richard Basehart, an actor's actor, has replaced Walter Pidgeon as Admiral Nelson and David Hedison, noted for his little role in the 1959 science-fiction film classic *THE FLY*, has replaced Robert Sterling as Captain Crane.

Four seasons of *Voyage* were made, of which the last three were shot in colour. The first season was made in black and white and was comprised of stories that

were fairly conventional by nature. These involved secret agents perpetrating underhanded acts of sabotage or engaged in furtive spying. When the enemy agents from unfriendly foreign powers were not busy threatening the vital missions of the *Seaview*, the crew were otherwise faced with obliteration by devastating natural disasters.

From the second season onwards, the dangers which threatened the *Seaview* were much more colourful, inventive and dramatic. Undersea monsters, humanoid amphibians, ice creatures, werewolves, mummies, giant jelly-fish and giant octopuses menaced the crew. Nothing escaped the abundantly fertile imagination of Irwin Allen, and so we find that even dinosaurs and the ghost of a U-boat commander were brought in for further action and suspense. And just in case things were getting a little dull, down stormed powerful malevolent aliens from outer space, bent on destroying or taking over our planet.

One of the most outstanding features of *Voyage* was its treatment of science. It was completely open minded, prepared to consider any idea, any possibility. Irwin Allen was not constrained by the limited understanding of life held by scientists and public alike, nor was his imagination constricted by their confined view of feasibility. Indeed, he dared what others were afraid to even imagine, he entertained the "impossible", and turned the improbable into the mundane. Take the episode *THE PLANT MAN* for example, where a solution to mankind's fear of a critical food shortage

arising in the coming years is examined. Though the use of scientific experiments, the secrets of creating and controlling plant growth are discovered. But what if this knowledge should fall into the wrong hands? The story concerned an evil twin who used telepathy on his angelic brother, the scientist behind this revolutionary breakthrough, to force him to pervert his experiments. By the application of radiation, an enormous mutated plant is created which combines the cellular growth of plant tissues with the physical form of a humanoid. The end result is a "plant man". The ultimate aim is to create millions of these artificially induced creatures, all marching to the commands of the evil brother with world domination in mind; thereby turning a great experiment into a deadly force. Did the episode use the twin brothers to be symbolic of the twin forces of good and evil? And did the struggle between them represent the fight over good and evil to gain control over the application of scientific advances in our societies?

In *DEADLY INVASION*, the *Seaview*'s hull is penetrated by what appears to be a meteor, but turns out to be a miniature alien spaceship resembling a 75 millimetre shell. The alien crew are in the form of electrical energy, but are capable of assuming the guise of any creature, however large. In this case, the leader seeks to gain the confidence and trust of the Admiral to effect his manipulation, and so adopts the form of an old friend of his, Sam Gammy, taken from the image of a photograph. The story revolves around Sato 6, the largest reserve under-



ADMIRAL HARRIMAN NELSON (RICHARD BASEHART) with CAPTAIN LEE CRANE (DAVID HEDISON)

water atomic base, decommissioned for more than a year, but which can easily be reactivated within twelve hours. If the alien can gain command over all this stored atomic power, they will be able to control the world.

In **THING FROM INNER SPACE**, Admiral Nelson refuses to bend to the wishes of a man who desires to exploit science for his own selfish ends. And later on, Nelson uses the scientific capabilities of the *Seaview* to track down and prove the existence of an entirely new and unsuspected biological species... an amphibious humanoid from the unknown depths of the ocean.

In **MONSTER FROM THE INFERNO**, the *Seaview* is sent to discover the source of radiation emissions which have caused a thousand mile Naval communications black-out. The radiation is traced to a pit in the ocean bed occupied by a large rock, which issues forth readings resembling human brain-waves. The Admiral speculates that if the rock is a form of life it could represent a phenomenal discovery, and if so, it could be controlled with drugs and radiation shielding as it is being studied. Thus, rather than destroy the cause of the radio-active communication black-out, Nelson sends out a team of divers to bring it aboard. However, whilst Nelson and Lee deliberate whether this life-form is from another planet or from a separate Earth evolutionary line, the creature has taken control over the scientist Lindsay. It has entered his mind and from it learned about the *Seaview* and how to speak the English language, which it communicates via

telepathy. Now its object is to make the *Seaview* its body, to gain vast areas of knowledge by draining the sub's abundant computer banks, and then make every man aboard its slave. In time there shall be others like it, and then man will live only to serve them. In its supreme arrogance the creature declared, "I will not be defeated. We were created to rule. No living creature in the universe has ever stood in our way. The galaxies have bowed their heads to us!" And now the fate of mankind is left to the Admiral's vast scientific knowledge and technical know-how to figure out a way to stop this menace from the stars.

CHARACTERISATION

For any series to succeed and live on in the hearts of viewers for many years to come, action, special effects and high budgets are not enough. Any worthwhile series must have good characterisation to work, and *Voyage* was no exception.

Even though the characters did not evolve through the episodes, they were believable and realistic, heroic and admirable. On the whole, the relationships of the crew were governed by the constraints of rank, but even so their interactions produced many areas of interest. Heading the team of characters was the brilliant engineer/scientist, Admiral Nelson, a fine and noble leader of men who always stood firm in command, yet was never dogmatic, ever prepared to take note of differing opinions.

Next comes Commander Lee Crane, the young and energetic Captain who was an

honour graduate of Annapolis. His fairness, dedication to his post and his readiness to sacrifice himself for his men or his ideals, whilst running a ship disciplined by the Navy's strict official rules and regulations, has earned him the respect and admiration of the entire crew. Crane's right hand man is the loyal Lieutenant Commander Chip Morton, whose post is in the control room. Chief Sharkey is the organiser on the sub. It is his job to prepare work details, choose members for exploratory or combat parties, and ensure that the crew are kept informed of any changes in duty roster. It is he who sees to it that the work actually gets done, and that everything is kept ship-shape. The two other regular characters of *Voyage* are Posterson and Kowalski, who are both technicians. Their interaction with Chief Sharkey are often the lighter moments of an episode, where smiles and humour are brought into the show. This has the effect of slowing down the fast pace of the episode, and also brings a little comedy relief to the viewer from the many tense and exciting scenes.

THE SEAVIEW

For many the real star of *Voyage* was the amphibious submarine, the "*Seaview*". Whether gliding swiftly through the sea, or shuffling off monstrous attacks deep beneath the oceans, or whether rising majestically from the waters below, or simply resting upon the surface, the *Seaview* was always a breathtaking sight.

Ivan Allen himself designed the *Seaview*, and art directors Jack Merin

Smith and Herman Blumenthal then transformed his drawings into models. Making the *Seaview* look authentic became a difficult task when it was learned that the US Navy were unable to show the design team their submarine blueprints for security reasons. However, British journals outlining various internal and external parts of submarines were accessible, and these plans were used and elaborated upon. This resulted in the very realistic looking *Seaview*, complete with convincing paraphernalia such as decks, corridors, air locks and specialised doors, and with the trappings of office, such as uniforms. Many articles, like the numerous instrument panels or the flashing coloured control panels in the main control room, were modified or exaggerated to achieve the required futuristic look. This not only heightened the visual excitement, but also greatly enhanced the feeling of advanced technology. However, much of the furnishings naturally looked authentic as they were navy surplus.

Three different models of the *Seaview* were made, each greatly varying in size in order to facilitate the changing problems in filming. The largest was an amazing eighteen foot model which was used when the *Seaview* was fully surfaced. An eight foot model was used for the under water shots, and a four foot one was used in a sequence with a live octopus. Finally, there was a full scale section detailing a part of the conning tower and deck, which was used to represent the *Seaview* when she was docked at a port. The *Seaview's* actual length in the stories of the episodes was 400 feet, had a crush depth of 4400 feet, and was made from titanium. A number of unexpected problems arose in the filming of the models, a notable one being the matching of the rising air bubbles with the actual scale of the submarine. An interesting problem that was eventually solved after a few episodes.

The same *Seaview* in the film was used in the first season of the series, and sported eight horizontal viewpoints in the observation nose (four on the A-deck, and four on the B-deck below). For the second season onwards, certain features of the *Seaview* were modified by Irwin Allen. Most apparent were the changes in the number and shape of the viewpoints. These now became just four windows, but were much, much larger and spanned the height of both decks. The other change was the construction of a larger frontal underside section of the *Seaview* to accommodate the hanger for a new and exciting addition to the series, the dramatic Flying Submarine, also known as FS-1.

The Flying Sub replaced the *Seaview's* Mini-Sub, which only carried a maximum of two crewmen, and was housed in the messie room. The Mini-Sub was brought over from the film, and departed from the series when it was blown up in the second season episode, *THE SHAPE OF DOOM*.

Like the *Seaview*, the manta shaped Flying Sub was designed by the man himself, Irwin Allen. It was an atomic powered craft capable of high speeds, both in the air and under the sea. The arrival of the Flying Sub was like a breath of fresh air, introducing striking action sequences to the series. And the FS-1 was indeed a spectacular sight to behold, as she burst forth from



beneath the frothing sea, reaching for the beckoning blue skies above. And indeed, the series' most talked about aspect was its eye-catching special effects, many of which marked a magnificent breakthrough for the industry.

It becomes clear to see that Irwin Allen's production of *Voyage* was not bound by a limited imagination, nor constrained by the

conventional understanding of life limited, it combined the infinite possibilities prevalent in the universe with his flair for adventure and excitement, complemented by thought-provoking stories that were brought to life by warm and upstanding characters, as portrayed by charismatic actors.

THE COMPLETE EPISODE GUIDE TO VOYAGE

NE: Listed in order of production. By John S. Anglin

FIRST SEASON (1964-65) BLACK & WHITE

- 1. ELEVEN DAYS TO ZERO** The *Seaview* has to fight off an atomic war on world domination and even disaster would wipe out man that follow a predicted solar eclipse.
- 2. THE VILLAGE OF GUILT** Irwin Allen to increase the world's food supply. Dr. Hansen has grown an ordinary developed one on an intergalactic sea. But the capitalised has turned into a deadly sea monster which only the *Seaview* can defeat.
- 3. THE MIST OF SILENCE** The *Seaview's* mission is to rescue a Latin American president, who is used by nuclear as a front to pacify a populace that would otherwise rebel. But the enemy possesses a gas that disperses like a fog and sedates all who breathe it.
- 4. THE CITY BENEATH THE SEA** The *Seaview* goes to investigate the disappearance of two atomic submarines in the Aegean Sea, and discovers a disturbing city beneath the waves.
- 5. TURN BACK THE CLOCK** Jason Kemp is found after

being lost for nine months in Antarctica, but he is fully trained and healthy. After the *Seaview* investigates, her crew find a tropical seas within the great, frozen continent, complete with dinosaurs.

- 6. HAIL TO THE CHIEF** The US President is accidentally kidnapped during a visit to South America and placed aboard the *Seaview* for special insurance, which will enable him to attend a vital peace conference. But enemy agents are out to kill the only doctor who can save the President.
- 7. THE FEAR MAKERS** While the *Seaview* is investigating the loss of atomic submarines, two enemy agents release a gas which sets off a system which produces four reactions in the crew.
- 8. HOT LINE** The *Seaview* is spending two Russian submarines to disarm a Redwood Star, atomic warhead due to fall near San Francisco, but one of the Russians is an impostor.
- 9. THE SKY IS FALLING** The *Seaview* is investigating a mysterious spacecraft that has fallen into the Pacific Ocean, when suddenly it emits a ray of light that renders the sub's power and light systems useless.
- 10. THE PRICE OF DOOM** Samples of plankton brought



aboard the Seawiew mysteriously exploded, leaving down bolts and destroying the town of Edenburgh. But Admiral Nelson and Commander Crane must also solve another mystery, which of their three passengers is a foreign agent?

18. LONG LIVE THE KING! The Seawiew heads to deliver 12-year-old Prince Ang back to his country to assume the throne before an anti-US faction can take over.

19. SUBMARINE SUNK HERE! The Seawiew blunders into a no-fly field where an explosion ripples the sea, sending it helter-skelter to the bottom of the sea.

20. THE MAGNUS BEAN! The crew of the Seawiew investigate a mysterious weapon that destroys high-flying jets over a Middle East nation... and the peace of the world hangs in the balance.

21. NO WAY OUT! While smuggling defuncting red agents, Arson Kofers in the US, Admiral Nelson becomes aware that there's a saboteur agent about planning to kill Kofers. The man of the Seawiew is drawn into a web of spies, counterespionage and doublecrosses.

22. THE BLIZZARD MAKERS! Dr. Charles Nelson is helping Admiral Nelson to investigate why the Gulf Stream has turned cold. But Nelson is contacted by an agent of a foreign power, which intends to block the investigation.

23. THE GHOST OF HOGY DICK! Dr. Bryce enters the sea of the Seawiew to locate a lost whale, apparently for scientific purposes. But Dr. Bryce's fanatical insistence of purpose convinces Admiral Nelson that the doctor's motive is not sincere, but revenge.

24. DOOMSDAY! The US goes on a war alert following a mass missile launching by a foreign power, with the Seawiew going into a full scale maneuver. But Admiral Nelson becomes involved when only three out of the Seawiew's four war computers confirm the readiness of nuclear war.

25. THE CONDEMNED! The President grants Admiral Pelk

command of the Seawiew in order to conduct tests on the sub pressure system (a system which enables the Seawiew to dive the depths of the bottom track depth). But Pelk is a notorious scoundrel, more concerned with fame than progress.

26. NUTINY! An Admiral Nelson speaks down from an experimental submarine to collect marine samples from the ocean floor, a giant jelly fish attacks it.

27. THE LAST BATTLE! Admiral Nelson is captured by a cell of the last Nazis who have made fantastic plans to destroy the United States and Russia.

28. THE INVADERS! A violent, unknown earthquake shakes hundreds of sealed capsules of which one is taken aboard the Seawiew. When the container is opened, a man-like creature is released. He is after twenty million years is supposed to conquer.

29. THE INDESTRUCTIBLE MAN! A man-like robot that was used to collect and test during a planet you another planet is taken aboard the Seawiew following a recovery from a space capsule. But the robot has been re-programmed and converted into an instrument of destruction.

30. THE BUCCANEER! A mail art consoleman seeks command of the Seawiew and sets out on a dramatic plan to steal the White Lotus from a secret bank for the Australian World's Cup 1978.

31. THE HUMPH COMPUTER! Commander Crane becomes a secret observer and the only one aboard the Seawiew who is able to communicate with an automated machine under the "command" of an electronic brain. But to the Seawiew this is merely the ocean's surface. Crane discovers he is not alone.

32. THE TRAITOR! Admiral Nelson receives word that his young son has been abducted by a enemy agent in France to force him to reveal the exact location of underwater missile sites.

33. THE SABOTEUR! The Seawiew sets out to place nuclear

missiles which will prevent any attack on the United States. But Commander Crane has been secretly involved by enemy agents, and ordered to observe the mission and stop Admiral Nelson.

34. CRADLE OF THE DEEP! A messenger paroled of modern tales aboard the Seawiew from the ocean floor upon which Dr. Wesley Jones uses a device he has designed to accelerate the process of evolution. But the paroled prisoner is a dangerous person who threatens the loss of sea power aboard.

35. THE EXILE! Admiral Nelson rendezvous with a ship bearing the news of the surrender of a hostile power, and his followers. They have escaped a mission and carry with them vital information as to the future of the free world. But just moments after Nelson boards their ship, the vessel is destroyed and he and the exiles become stranded on a reef.

36. THE AMPHIBIANS! Decades Wenden and Jenkins are commissioned by the government to study an underwater lab, various chemical elements. But the experimenters themselves and their ravages into human amphibians.

37. THE CREATURE! The Seawiew searches the ocean depths for the mysterious factor which may have caused a recent missile launching and comes face to face with a monstrous mutant.

38. THE ENIGMAS! Admiral Nelson and Commander Crane are captured by foreign scientists who have learned to reverse all forms of known war drugs. And soon Nelson and Crane are better enemies.

39. SECRET OF THE LOCK! The Seawiew follows a secret route to the ocean floor and through a huge tunnel leading to the depths of Scotland's Loch Ness, where a secret claim to have seen a monster still several men.

SECOND SEASON: FINAL COUNTDOWN

40. JOHAN AND THE WHALE! Russian scientist Karp Markov is working together with the crew of the Seawiew to capture which left of an underwater laboratory which was compromised to increase the defueling fuel supply caused by the population explosion. So Admiral Nelson goes down with Markov in a diving bell which is controlled by a passing whale.

41. AND FIVE OF US ARE LEFT! A recently dived vessel within a newly found battle sends an expedition headed by Admiral Nelson to find the survivors of a sunken submarine trapped in an underwater cave with the rest.

42. TIME BOMB! Criminal spies agree to bring plans to create a full scale war between the United States and Russia directly allowing his country to become the super power. And to this end, Admiral Nelson unwittingly deals with a mission which turns him into a deadly time bomb.

43. ESCAPE FROM VENICE! Commander Crane is being hunted in Venice by enemy agents (who want a decoding device he carries in the form of a construct that will arrive plans for the enemy submarine weapons) and the police (who think Crane is the killer of his own underwater agent).

44. THE CYBERG! Dr. Tebor Ulrich uses Admiral Nelson to release a cybernetic, an electronic replica of him. The cybernetic Nelson then goes to the Seawiew from where it will destroy nuclear warheads to destroy Peking, Moscow and Washington unless Ulrich is made ruler of the world.

45. THE DEADLIEST GAME! While Crane leads the President on an inspection tour of the newly completed underwater bomb shelter (an indestructible unit designed by Admiral Nelson) an American Star General attempts his assassination and the triggering of a nuclear war.

46. THE LEOPARDED HAH! When the Left Handled Plus answers long-held a deadly toxic weapon is released. But this is not just a war, it's a war. Admiral Nelson who starts a death sentence to the fate of a man who is to be the Defense Department.

47. THE SILENT SABOTEURS! Crane is assigned to take the Flying Sub into battle Southeast Asia, where to find the source of a deadly fire field that is being used by the enemy to intercept America's newest Vespene Space Probes.

48. THE DEATH SHIP! An unseen killer control of the Seawiew and sends towards the Peace Ship which is a secret rendezvous conference and begins the secret power play among.

49. LEVIATHAN! Dr. Sterling Nelson, that he has found him to remain undetectable to the ocean floor when they're starting to the Earth's core. When the Seawiew arrives they find a nuclear fire ball... the result of an atomic from the future of some gas or reaction which causes uncontrollable growth.

50. THE PEACEMAKER! A secret mission plans an all-out nuclear battle in the Seawiew and a mission that will take the nation to the brink of war. It's through the will of the world.

51. THE MONSTER FROM OUTER SPACE! The Seawiew receives an Unearthed Secret Probe capsule of its recovery and looks to board for the deactivation. But while it questions a spy and the capsule grows suddenly into an engulfing mass and searches the ocean floor for its control.

52. THE X-FACTOR! Randall Lombardi, a US scientist who holds the secret to the greatest underwater weapon ever developed, is abducted by enemy agents. And only the Seawiew can prevent his secrets from being sold to a foreign power.

48. THE MACHINES STARE BACK: Unmanned submarines helpfully turn their devastating missiles toward the United States, and the *Seaview* must launch warlike weapons as being triggered before the country is destroyed.

49. KILLING OF THE DEEP: U.S. nuclear defense missiles planted secretly on the ocean floor are being stolen, and Commander Crane discovers that the culprit is Captain Riva who is out to turn his discovery into a major nuclear power.

50. TERROR ON DINOSAUR ISLAND: Aali is on the Flying Sub. Admiral Nelson and Chief Security photograph the bird of an island at sea. But a violent explosion blows their craft, landing them to parachute onto an island, which they were told to be inhabited by prehistoric dinosaurs.

51. DEADLY CREATURE BELOW: Admiral Nelson is preparing to plant a newly developed gorgon-breath mechanism for military marine when a huge escaped convict tries to hijack the Flying Sub to take them to Brazil. Meanwhile, a giant "fly" attacks the *Seaview*.

52. THE PHANTOM: The *Seaview* comes across a conflict World War II German U-boat. A 1944 long snatched upon the ocean floor since it was sunk in 1916. The ghost of its Captain then boards the *Seaview* and tries to get his men to kill Crane in order for him to take over his body.

53. THE SKY'S ON FIRE: The sky is literally on fire, as the entire Southern Hemisphere's radiation belt is burning. The *Seaview*'s task is to explode a nuclear device in the atmosphere to blow the burning gases out of the Earth's magnetic field.



A 3,000-YEAR-OLD MUMMY RETURNS TO LIFE TO TERRORIZE THE CREW OF THE *SEAVIEW* (EP 37)

54. GRAVEYARD OF FEARS: In his study of plankton, Hobel Swallower Aries discovered a reference that remains and preserves myth. But the wild youth soon discovers his wish to see a nuclear ship, and the *Seaview* must battle a giant Portuguese Man Of War to reach it. Meanwhile, without the serum, Aries' girlfriend is critically ill with an old age.

55. THE SHAPE OF OODIN: In order to keep the ship carrying the *Princess of the Sea*, the *Seaview* must battle an enormous whale that could explode at any time for it has swallowed an atomic bomb.

56. DEAD MEN'S DOUBTIONS: The experience of an imprisoned Admiral Nelson leads the Flying Sub to investigate the life of Death, where Commander Crane is captured by a 16th-century pirate bent on sabotage.

57. THE MONSTER'S MIB: While the Flying Sub is returning to the *Seaview*, a giant nuclear submarine is launched by a giant monster in order to escape.

58. THE NEPHILIM: After injecting human genetic fluid into a fish, Dr. Ben Borgatta's specialty can then turn the subject into a fish. One of his men is a giant man and a giant fish. But one of his men is a giant man and a giant fish. But one of his men is a giant man and a giant fish.

59. THE MECHANICAL MAN: Peter Only conducts a drilling operation to the Earth's core from the ocean floor, as the *Seaview* supplies the nuclear power for the highly developed off-shore. One of the off-shore's submarines is an enormous robot that produces a powerful pure energy which the *Seaview* goes to be in reality an eternal endless planet to control the universe.

60. THE RETURN OF THE PHANTOM: The phantom from episode 38 returns in a renewed attempt to take over Crane's body. And this time he succeeds.

THIRD SEASON (1984-85)

61. MONSTER FROM THE IMPERIO: While probing

a mysterious underwater source of radiation, scientist-diver Lindsay is taken over by a dark mass. Lindsay then brings the monster which turns out to be a creature that a plane lands, and plans to take over the *Seaview* as its body.

62. WEREWOLF: While exploring an underwater radioactive volcano blind, Dr. Hollis is attacked by a giant howling wolf. Meanwhile, Hollis boards the Flying Sub to rescue the *Seaview*. And as his way back he turns into a werewolf!

63. DAT OF EVIL: An alien device of Admiral Nelson boards the *Seaview* and plans to smash the Pacific Fleet with a nuclear missile, thereby triggering a chain reaction that will destroy much of the world.

64. NIGHT OF TERROR: Nelson, Sharkey and geological forgers are making underwater mineral surveys when they become sidetracked on an underwater, ship volcano island. This night they are beset by a deadly gorgon and even deeper hallucinations.

65. THE DAT THE WORLD ENDED: Senator William Deems is the greatest master of mass hysteria and plans to use his power to conquer the world. And he begins by hypnotizing the entire crew of the *Seaview*.

66. THE TERRIBLE TOYS: A group of alien toys to swallow up their plan to suck up the entire *Seaview* for its titanium hull, which they will use as fuel for their UFO.

67. DEADLY WATERS: The *Seaview* is hunted from the floor of a remote torpedos of a nuclear atomic sub and ends to the ocean floor. Meanwhile, the radiation built up at the



A DM NELS ON EMERGES FROM ONE OF THE *SEAVIEW*'S HATCHES AFTER A VIOLENT EXPLOSION (EP 38)

old station sub is reaching the critical point, and only the courage of the Admiral can save the crew.

68. THING FROM INNER SPACE: Well-known astronomer commander Rutherford Wells and his camera crew for "Sooties on the Flow," are attacked by a UFO-like monster on Morris And in the Pacific. The monster kills the entire crew while Wells escapes, taking a single photograph salvaged to Admiral Nelson to persuade him to crack the beast for science.

69. DEADLY INVASION: The *Seaview* is confronted by small alien cylinders which turn out to be space vehicles from another world. The alien plan to take over Saso Sea, an underwater atomic base, before invading the Earth.

70. THE DEATH WITCH: Admiral Nelson and Commander Crane become the unwilling victims of an experiment to test subliminal suggestions to kill. And they are ordered to kill each other.

71. THE LOST BONE: A missile from an unidentified submarine destroys the cargo plane delivering a super bomb to an offshore test site complex. The alien bomb series on the ocean floor, and the *Seaview* must fight off an immense alien sub for control over the deadly cargo.

72. THE PLANT MAN: John Wilson has made startling discoveries in controlling plant growth. But his knowledge is sabotaged by his ex-girlfriend Beth. And Beth uses her job to make an army of Plant Monsters with which to invade the *Seaview*.

73. THE BRAND OF THE BEAST: After Hollis returned to the *Seaview* as a werewolf in episode 62, he is exposed to the live-reaction where nuclear power was a source of fuel for him. Later he eludes Nelson, but a subsequent head sample taken from Hollis produces a vaccine which saved the Admiral. Now after the *Seaview*'s reactor blown from the activation of nuking to save a floating ship in a storm, Admiral Nelson risks radiation harm by sticking his arm into the reactor to stop a crucial leak. But to his horror he turns into a werewolf again.

74. THE CREATURE: When Crane and Kowalski swim out to investigate some fish, an inside the creature sinks Crane with a lightning bolt of electricity. Back aboard the *Seaview*, Crane turns into a Creature. Plan a servant of the creature which plans on taking over the sub.

75. THE HAUNTED SUBMARINE: The crew of the *Seaview* are surprised in order by a ghostly sea Captain. He is an ancestor of Admiral Nelson, who had made his fortune at sea in a slave market and has them to be doomed to sail the same sea he designed for the rest of time. And now he has come to force Nelson to turn out the rest of his presence for him.

76. DEATH FROM THE PAST: Two Nazi officers who have been in suspended animation for over thirty years build a new gas explosion in their underwater lab suddenly erupt. As they set before World War II is at sea, they prepare to destroy the *Seaview* and launch ICBMs to the Allied capital cities.

77. THE IRAT MONSTER: An alien heat Phoenix boards the *Seaview* at the Arctic ice cap and plans to use the sub's reactor to generate a chemical heat ray of 4,800 degrees centigrade to lay off their heat. Meanwhile, due to the order to conquer the world. But Nelson and Crane destroy the monster with liquid oxygen.

78. THE FOSSIL MEN: The Flying Sub is sucked into an underwater globe where prehistoric rock-like figures advance on the Admiral and Sharkey. They plan to fossilize them, and conquer the world.



ADM NELSON DESPERATELY ATTEMPTS TO SEAL OFF A GAPPING HOLE IN THE HULL OF THE *SEAVIEW* (EP 40)

79. THE NERNAID: A message to Admiral Nelson from Naval Intelligence explains that a hostile enemy power has placed a secret nuclear device in the ocean off the coast of California. But an oncoming mud-crustacean could lead the *Seaview* straight to the bomb.

80. THE NUNNY: The *Seaview* is delivering a 3,000-year-old Egyptian mummy from New York to its original owners, a Middle Eastern nation. But during the night, the wretched mummy rises and unleashes upon a spree of death and destruction.

81. THE SHADOWMAN: The *Seaview* is launched to launch the interstellar space probe when an alien shadowman (a mass of energy from the star Cassiopeia) is the galaxy in which the probe is to be launched appears ahead and explains that they must take over the sub and destroy the probe.

82. NO ESCAPE FROM DEATH: Trying to find a mysterious alien lab, the *Seaview* collides with an unidentified submarine and plunges to the ocean floor powerless. The engine and the fuel pumps are out of commission, and only 10 hours of air remain. Meanwhile, the crew must get the *Seaview* back to the surface.

83. DINOSAUR ISLAND: An alien sub that the Flying Sub discovers on a desolate island, the amphibious leader from the star system of Scorpius, plans to utilize the resources of the *Seaview* to hasten the maturing of the eggs, thus flooding the world with an army of Amphibians.

84. THE WAX MEN: When Commander Crane boards the *Seaview* just before the gorgon under he becomes pulled by the infernal and expulsive forces of the sea. The entire crew has been taken over by wax-dripping creatures. And to the sub is launched, the emergency escape down to the *Seaview*.

85. DEADLY CLOUD: The *Seaview* is sent to investigate a mysterious cloud which has caused widespread destruction around the world. And the crew becomes stranded by an invader from a fire world on land on a remote map needs from the Earth before destroying the planet.



ALPHA BRINGS ADMIRAL NELSON INTO THE FUTURE TO ADD HIM TO HIS ZOMBIFIED COLLECTION OF FAMOUS MILITARY FIGURES (#P16). In a cabin beneath the bottom of the sea, Nelson, Crane and Dr. Land search for and find Zepora 143, the most powerful element known and deemed to be the ultimate weapon in the hands of whomever makes it. But Nelson has been brainwashed and in order to get the Zepora 143 to the Voice, he must first destroy the Seaview.

FOURTH SEASON: HAT'AR COLOUR

85. MAN OF MANY FACES: Dr. Mason's plan to harness solar and supply the world with unlimited energy involves throwing an electro-magnetic field around the moon from an enormous shore-mounted on the ocean floor. The Seaview has just one day to locate and destroy the magnet, otherwise the moon will be drawn towards the Earth, ending in mutual destruction.

86. THE LOCK: Two beings confront Nelson and inform him he is going on a journey in time into the future. There Nelson is greeted by the voice of Alpha who explains he is going to add him to his collection of zombie-like military officers.

87. THE DEADLY DOLLS: The crew of the Seaview are being replaced by look-alike dolls, which are the machines of an alien civilization that has designed them to be the Masters of the Future.

88. FIRES OF DEATH: The Seaview takes instant flight. Dr. Turner along to keep a volcano from erupting, otherwise the entire Southern Hemisphere will be destroyed. But Dr. Turner is an eccentric hundreds of years old and is really out to increase the volcanic eruptions, but only this way can he obtain the Elder Stones he needs to repair himself.

89. CAUSE OF THE DEAD: Van Wyk carries the corpse of the Flying Dutchman with him. And now he plans an underwater the cause when Admiral Nelson is killed by a Dutch diver pulled out from the ribs of a skeleton found in a cave.

90. SEALED ORDERS: The Seaview is charged with delivering the Neutron Bomb, the most powerful destructive force on Earth, to Cook Island. But a gas leak from the missile creates mass hallucinations for the crew, jeopardizing the vital mission.

91. JOURNEY WITH FEAR: Admiral Nelson, Commander Crane and Clio Maroon are captured by aliens who transfer them to their planet.

92. TERROR: A shimmering energy shape from an undid

giveness Admiral Nelson. The creature throws an electrical onslaught and intends to take over the Earth. Meanwhile Nelson pulls the rods from the reactor to make it run wild and then flies the Reactor Room with the deadly crystals, smothered for reproduction of the alien planet creatures.

93. FATAL CARGO: By Flying Sub, Admiral Nelson visits his friend Dr. Blanchard in Africa to see his experiments in controlling the behaviour of animals. But Blanchard's assistant uses a control line tethered to an immensely powerful white gorilla to kill both Blanchard and Nelson.

94. RESCUE: While a mystery sub attacks the Seaview, a top alien the Seaview salvages her shipwreck and almost the power search in the Country Room, rendering her defenseless.

95. THE DEATH CLOCK: Crane, Nelson and the Seaview crew survive a fourth dimensional nightmare of death and destruction.

96. SECRET OF THE DEEP: A group of renegade scientists who control destructive biological mutant weapons from a sub, like as the ocean floor are threatening world peace. But the Seaview's mission to destroy the scientists is complicated by a terror on board.

97. SLOW UP: The gas from a new Emergency Breathing Apparatus sends Admiral Nelson crazy. Nelson then ineptly takes control of the Seaview, and at the risk of all lives on board, tries to torpedo himself.

98. DEADLY AMPHIBIANS: A party of amphibians, part man/part fish creatures, decide the Seaview with some blares. They intend to take over the sub and use its nuclear power, but Admiral Nelson creates a weapon to defeat them.

99. THE ARCHIMAEUS SNOWMAN: The Seaview arrives at the Antarctic to learn the last of the lesser Pook's scientific expedition who are experimenting to change the ice cap into liquid territory. But Pook's experiment of bombarding these with formula of atomic mutation has also created an abominable snowman, which now stalks the crew of the Seaview.

100. THE RETURN OF SLACK EARD: Blackboard the pirate appears before Admiral Nelson and announces that he means to use the Seaview and her crew to raise the seven seas as of old.

101. A TIME TO DIE: After the Seaview holds off an attack by a brownie and later by a screaming giant prehistoric

bird, an odd little man introduces himself to Nelson and informs him that he has recovered the most potent weapon in existence, the control of time.

102. THE EDGE OF DOOM: Crave to deliver a secret defense device. The Seaview is attacked by an enemy agent aboard who is impersonating one of the crew members.

103. NIGHTMARE: Nelson announces that the Seaview is embarking on a state of war and their first target is Washington DC. Furthermore, Crane is declared a traitor and a spy, and he is to be shot on sight.

104. THE LOBSTER MAN: The Seaview picks up a UFO from an unknown point, and is thus impossible to open. But later on the captain opens, and a lobster-like alien (a mutation from a water plant) comes out and attacks the sub.

105. THE TERRIBLE LEPRECHAUN: The Seaview is attacked by a mutant leprechaun from a nuclear defense satellite in the Irish Sea when Leprechaun Moley (a fish ship with a day pool) appears in the Control Room, prepared to wrap it working in but will speak for gold.

106. SAVAGE JUNGLE: The Seaview crew battles alien on board who are planting a jungle growth that threatens to overrun the Earth. And finally in Italian row has been swallowed by this savage jungle growth.

107. HANSEAST: Commander Crane goes down in a wrecked boat to see Dr. Bratlock's new artificial comrade, which he claims will revolutionize living procedures. But otherwise comes up. Crane comes into a hairy beast that goes on a rampage through the Seaview.

108. FLAMING ICE: Despatched to the pole for help to find the cause of destructive world-wide floods, the Seaview comes across the Frost Men. The Frost Men, seemingly made of ice, are responsible for the flood conditions. And now they want the power from Seaview's reactor.

109. ATTACK: After the U.S. Pacific Fleet is destroyed by an unidentified flying object, Commander Crane meets Rook. He is one of the alien who plan to destroy the Earth in a matter of hours, but Rook has come to help Seaview to prevent the attack.

110. NO WAY BACK: Her Pen, the odd little man from episode 101 who can only people through time, returns. Now he wishes to use a more sophisticated time device to change the course of history and keep the Seaview 200 years in the past.



VOYAGE TO THE BOTTOM OF THE SEA

Seek! Locate! Preserve!



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